Kine WEEKLY

BRITISH FILMS: HOLLYWOOD SCHEME

See page 3

UNCLE LEO TELLS A BEDTIME STORY!

"Once upon a cockeyed time...

there was a ravishing redhead who was very, very elegant, and fancied herself as a kind of goddess. (*Imagine!*) ... And she was all set to marry a truly stuffy guy ... when her ex-husband showed up. Now *he* was a regular fellow with many human frailties such as and and you-know-what. This time he brought with him a handsome reporter with candid camera and candid girl friend by means of which he hoped to snare many snappy morsels for his Scandal sheet. So-o-o-o things got hotly mixed up. There was a midnight bathing party for two ... and a fight ... and a wedding ... and how it all comes out makes THE PHILADELPHIA STORY the funniest film in years ... which should cause you to roll in the aisles with laughter"

Trade Show: TODAY... Cambridge Theatre ... 2 p.m.

Kinematograph WEEKLY

No. 1764 Thursday, February 6, 1941. Vol. 288

"FOR EVER ENGLAND" "FRIDAY THE 13TH" "MY SONG FOR YOU"

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"BRITISH" FILMS TO BE MADE IN U.S.?

Hollywood May Co-operate in War Time Measure

JARRATT'S SECRET MISSION

ARE plans being formulated to make "British" films abroad?

THE QUESTION, WHICH ARISES FROM A SPEECH MADE BY LOUIS B. MAYER IN HOLLYWOOD, IS CAUSING SOME ANXIETY TO BRITISH PRODUCERS AND STUDIO STAFFS, WHO HAVE ALREADY PROTESTED AGAINST A LOOPHOLE IN THE QUOTA AMENDMENT BY WHICH SUCH PROCEDURE WAS CONSIDERED POSSIBLE.

Arthur Jarratt, who is credited with being concerned with a special mission in America, was at the meeting.

"The British Government," said Mr. Mayer, "will find Hollywood ready and anxious to place its entire resources at the service of the democratic cause."

When, last summer, the Cinematograph Quotas Regulations, 1940, were laid before the House of Commons by the President of the Board of Trade, provision was made for films to be made in Canada and other parts of the Empire; these to rank as British quota productions.

This proposal was warmly opposed by labour interests in this country. On behalf of the Film Industry Employees' Council, T. O'Brien and George Elvin addressed a statement to M.P.s pointing out the dangers of such a step.

"We do not desire to hamper film production in other parts of the Empire," the memorandum stated, "but we do deprecate productions by American companies in the Dominions and India being used as an alternative to production in this country. As far as Canada is concerned, film production may merely mean a trip across the Border by American companies, taking their own equipment and personnel. Such Empire products, over which there is little control, were one of the abuses in the first ten years of protection for the British film Industry, and were remedied by the second Films Act. These proposals may result in a return to those bad conditions."

It was urged that the provision that Empire films may rank as British quota should be withdrawn. How much more is this urgent if direct U.S. production is contemplated.

It is true that facilities for making films in this country are greatly curtailed because of the concentration of our energies on the prosecution of the war. But can we afford to have "British" films made abroad? To be British they must have the authentic flavour of this country.

If the worst must happen and film producing must be cut down until after the war, the exhibitor's case must be met by a reduction of his film quota.

Had it been foreseen by the C.E.A. that independent British production would be so severely shortened, it would not lightly have acquiesced in a rising quota, but would have insisted on one diminished according to supply. Upon the present basis this should not be more than 5 or at most 7½ per cent.

Until a denial is definitely made that no such plan as is outlined above is being developed, producing interests in this country will be anxious regarding the outcome.

S. K. LEWIS AND THE PRESIDENCY

Refutes Statement by Mears

DETERMINED TO STAND

S. K. Lewis, vice-president of the Cinematograph Exhibitors' Association, speaking at a general meeting of the Birmingham branch C.E.A., emphatically refuted the statement attributed to Coun. Mears that it was his (Mr. Lewis's) wish that Coun. Mears be nominated for the presidency of the Association.

Mr. Lewis is fully determined to press forward to a contest and the Birmingham branch is according him full support.

The statement referred to by Mr. Lewis appeared in last week's report on the Hants branch of the C.E.A.:—

Coun. Mears said . . . he had spoken to Mr. Lewis, the vice-president, who was a very esteemed friend of his, about a month ago, and it was, he understood, Mr. Lewis's wish that his (Coun. Mears') name should go forward and that there should be a ballot if necessary.

LONDON C.E.A. DELEGATES

Solicitor's Report on Vote

Election of London and Home Counties delegates to the C.E.A. General Council not having been concluded on Tuesday of last week, the meeting was resumed yesterday in the G.F.D. theatre, 127, Wardour Street, to receive the solicitor's report on the scrutiny of votes for delegates.

The large number of members attending last week's annual general meeting caused the business of counting to become a lengthy matter, and thus the scrutiny of the votes was not possible before the meeting broke up just before one p.m.

North Wales Meeting

REST HOME SCHEME DESCRIBED

North Wales Section of the North-Western Branch C.E.A. held its postponed meeting at the Central Hotel, Colwyn Bay, yesterday, Wednesday, February 5. Members were asked to approve the scheme for the provision of a rest centre for the use of members of the North-Western Branch who suffer through bombing, the cost of the centre to be borne by North Wales exhibitors.

Arrangements were made by Warner Bros. Pictures to Trade show "The Road to Frisco" at the Princess Theatre, Colwyn Bay, and to entertain exhibitors to luncheon. Frank H. Kenyon invited members of the Section to tea at the Central Hotel.

GEORGE TAYLOR
New Chairman of the Scottish Branch of the C.E.A.

Gell to Visit America by Clipper

CHECK UP ON PATHE PRODUCT

Following his yearly practice of visiting America to confer with heads of producing organisations there, W. J. Gell, executive head of Pathe Pictures, will leave this country next week on a trip which may include Hollywood in its itinerary.

Mr. Gell will travel by Clipper.

His principal business is with Monogram Productions and Producers' Releasing Corporation, whose films Pathe Pictures release in Great Britain. Other contracts include the Hearst newsreel..

It is purely a business visit, Mr. Gell said. "Visits from America have now practically ceased, but it is essential for both Americans and Britons that contacts should be made. It is possible to clear up differences and advance mutual interests more satisfactorily and in less time by personal conferences."

ARMY FILMS LIAISON

Clive Nominated for Distribution Post

The KINE. understands that the name of Fred Clive has been submitted by the Trade to the War Office as nominee for the post of chief executive in connection with the plan for distributing films to Army units.

Fred Clive has had a long experience on the exhibiting side of the business, having been with P.C.T. and Jos. Mears Theatres, Ltd., and more recently in kinema management at Littlehampton.

It is understood that the nomination, which is by the K.R.S., has the approval of the C.E.A.

HOLLYWOOD EXECUTIVES "WILL AID DEMOCRACY"

Jarratt Feted on U.S. Trip

Commander Arthur Jarratt's precise mission to Hollywood has been a subject of considerable speculation since he left London some weeks ago. His status is not yet clearly defined; whether he represents the Government or the Industry, or both, or to what extent, has yet to be made plain.

But a dinner to him on the Coast last week indicates that there is a strong possibility of Anglo-American co-operation on a scale and on a basis hitherto undreamed of, under conditions which may revolutionise supplies and link the two nations even more closely together.

A cable to a KINE. representative discloses that practically every prominent Hollywood production chief attended the dinner. Louis B. Mayer declared: "The British Government will find Hollywood ready and anxious to place its entire resources at the service of the democratic cause."

Commander Jarratt afterwards admitted that a more wholehearted participation in British production was under discussion by the whole Industry. In fact, this might actually be a unification of output. The issue has been primarily brought about by British studio difficulties, and British sponsored pictures may be made in California as a result.

For this purpose all angles of the question of "frozen assets" in Britain are being carefully examined.

Another suggestion by Commander Jarratt is that Hollywood "pipes down" on heavy propaganda or morbid subjects, sending us bright entertainment reflecting cheerfully the spirit of the two nations.

The far-reaching consequences of any scheme to make British pictures abroad need no stressing. While co-operation from the Coast may be a solution for certain difficulties and a great gesture from the American Industry, it cannot be unattended by certain grave risks. Unless, for example, British staffs made such films, they could hardly rank as British legally or in the spirit. There is the more serious danger that the Government's approval of such a scheme would reduce the struggling British producer to extinction, and the quota provisions to a mockery. Hollywood-made "British" pictures would not protect the British technician unless he were allowed to make them, and would leave our studios and actors equally unoccupied.

STAFF PROBLEMS MENACE TO EXHIBITION

N.A.T.K.E. Offer To Teach the Army Projectionists

DEARTH OF TRAINED MEN

ARISING out of the recent statement in which the War Office, through the "Kine Weekly," explained the position of projectionists who were in the army, T. O'Brien, general secretary of the N.A.T.K.E., has written to the Rt. Hon. Walter Elliot, M.P., The Director-General of Public Relations for the War Office, in the following terms:—

IN the issue of the KINEMATOGRAPH WEEKLY of January 9, Major-General Beith in a letter set out the position in regard to the Army and projectionists.

My union, as representative of kinema projectionists, fully appreciates the explanation given.

We feel, however, that a little more could be done by the Army authorities to meet its need for trained projectionists without requiring the Industry to provide them.

The many difficulties facing the Industry at the present time has, I understand, been adequately represented to your department by the C.E.A. as representing the employers. The new Firewatchers' Order and the proposed Man Power Order of the Ministry of Labour unquestionably will add most gravely to the existing difficulties of running kinemas. In fact, the position is, and will become, so increasingly serious, that I doubt whether kinemas will be able to operate at all.

Such a situation, should it arise, would raise the wider question of the maintenance of public morale.

We feel that your department does not adequateiy appreciate the high degree of technical knowledge and skill that is required to operate the modern kinema projector and its ancillary apparatus, whereas, no such high degree of skill is necessarily required to meet the Army needs for its projectors and its projectionists' unit.

I am to suggest that instead of projectionists at present employed in kinemas being realised for this work to the Army, or, of projectionists now in the Army being transferred from field and other units to the permanent duties of army projectionists, that consideration be given to the possibiiity of training the necessary number of men required from within the Army by a selected group of trained projectionists already serving.

A dozen or so trained projectionists could, in our view, train 200 men in all that is really required for Army projectionist units in a matter of weeks.

In this way we believe that the difficulties explained in Major-General Beith's letter, already referred to, could be resolved, and the men whom we suggest should be trained could continue, as far as we are able to judge, in their other military duties.

T. O'BRIEN.
General Secretary, N.A.T.K.E.

Manager's Novel Solution

H. Telford Brown, manager of the Capitol Cinema, Sheffield, due to exigencies of war, has introduced a rather novel feature into his move from management into the operating box. His wife takes his place as manager.

Mr. Brown is an expert operator, and due to the shortage of skilled operators he thought it expedient to go in himself. On the other hand, Mrs. Brown has been thoroughly trained by him in management.

The LIBYAN FRONT ON BRITISH MOVIETONE NEWS

KINEMATOGRAPH WEEKLY

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OUR QUOTA

WHAT is the position of the man who is commanded, under Act of Parliament, to achieve the impossible? This is no fanciful question, asked for the sake of argument; it represents the plight in which the British exhibitor finds himself under the Quota provisions of the 1938 Act.

It is useless to talk about fulfilling the letter, and not the spirit, of the law by showing old British pictures at unfashionable hours; expedients like this were never worth trying even in the early days of the quota, and now, of course, they are impossible.

With the present limitations of business hours and the general difficulties of working, every available effort has to be made so that real attractive entertainment is maintained all the time. There is no dead period to play with, when any old thing that has a British certificate can be put on.

We are still waiting to see whether the Board of Trade is prepared to take a human view of the problem with which the kinema is face to face. The problem is grave enough now. When the present rate of production is translated into terms of feature releases it is almost impossible to see a solution.

There was a time when the independent producer was turning out a reasonable contribution towards our total of British product, while the renting concerns were keeping up a steady flow. Where are these independents to-day?

The public never was so ready to welcome the British picture, and, although there are greater handicaps in our path than ever before, we refuse to believe that it is impossible to do anything to satisfy them. There are terrible shortages; young actors, finance, studios, technicians—the nation's war effort has created difficulties in every direction, but we have not reached the stage of impossibility.

What we must have is a reasonable relaxation of the rigid rules which were designed in and for a world at peace. It is well within the province of the Board of Trade to effect some sort of easement; without it the situation is almost hopeless.

THE THEORIST

WE should always be grateful for the criticisms of thoughtful observers; it does not follow that we should invariably accept their findings until we have had the chance of sifting them in the light of our own specialised experience.

The psychologist, for example, who gave a lecture of extreme interest to the B.K.S., on Saturday last, drew many shrewd lessons from the constitution of films in their structure and their appeal to the public.

One lesson which he drew with a confidence that might only have been justified if it had been put forward by a practical exhibitor dealt with the propaganda value of irony. This quality, he thinks, would be the most effective antidote to the Nazi principle of glorifying the "Herrenvolk."

If Dr. Murdo Mackenzie had the keen eye of a professional showman, he would have known that irony was one of the most unreliable and ineffective weapons in the armoury of the counter-propagandist.

It is a pity; the British public can understand the bludgeon, but not the rapier.

Long Shots

MOBILE KINEMA UNITS—GLASGOW'S WELCOME—CHEERS FOR MINNIE McINTOSH—DOWN IN DEVON—TRIBUTES IN KIND—B.F.I. BACK HOME—A VOICE FROM EIRE—ADOPTING THE ZOO

THE important task being successfully discharged by mobile kinema units in providing film shows to dispersed men and women on Service and in civilian life was described on Monday by Edward Godal, chairman and managing director of the Mobile Cinema Service, Ltd. Mr. Godal told the Press how he originated the organisation which nowadays presents entertainment on 16-mm. non-flam film to hospitals, schools, isolated groups of the Services and the staffs of Whitehall and business houses who have been evacuated. The value of the facilities offered by the company has been recognised by the War Office at whose disposal over 30 units have been placed.

A TYPICAL equipment was on view at the luncheon where Mr. Godal supplied these details, and its compact, yet elaborate, sight and sound equipment created a very favourable impression among the experts. The easy transportability and the staunch construction of the components indicated its suitability for the purpose of providing quick entertainment for any part of the country.

GLASGOW has not had so many visits from enemy aircraft as some other parts of the kingdom; thus the sounding of an Alert during the Scottish Branch annual luncheon was something like an event. Alex King, who had just risen to his feet when it sounded, declared it was the biggest compliment ever paid him by Hitler.

WR. FULLER was paid the equivalent compliment for when it came to his turn to speak the "Raiders Passed" signal marked the occasion. Scottish friends were glad to renew contact with the General Secretary, who had some good stories to tell of his experiences at the "Tartan Ball" on the night of his arrival in Glasgow.

IT is especially pleasing to chronicle the return to active service in the Industry's association of Jimmy McBride, who is now controlling the destiny of the Scottish Cinema Trade Benevolent Fund. Jimmy helped to organise this fund over twenty years ago.

PRESIDENT MEARS, who was another of the visiting stars, referred very gracefully to the election of Miss Minnie McIntosh as Vice-Chairman of the Branch. As has already been noted Miss McIntosh is the first and only woman delegate attending the General Council, and in the nature of things she will become the first woman Chairman of any Branch next year. Scotland again to the fore in a fine progressive move.

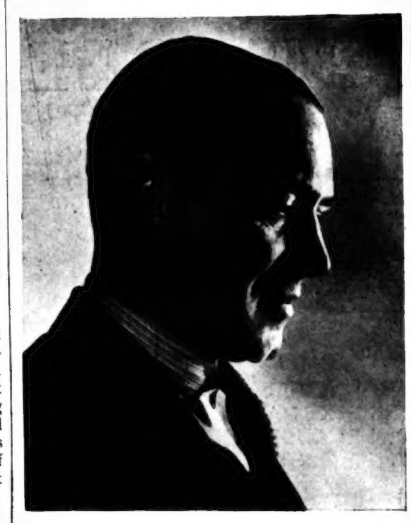
IT was by fate more than design Miss McIntosh entered the Trade on a business career. A talented musician, she holds the L.R.A.M., for pianoforte playing and, as a youngster, her ambition was to become a teacher of music. She studied at the Moray House Training College for Teachers, Edinburgh, and won certificates for the pianoforte and class singing. She did teach for several months, but when her father died in 1928, Miss McIntosh succeeded him in business as proprietor-manager of the Princess Kinema, Dundee.

THE only woman in the Dundee section, she is respected by the male members for her highly capable administrative work. The progress and flourishing position which the section has reached to-day reflects great credit on her activities during the past nine years. She has been a member of the Scottish executive committee since 1932, the General Council since 1937, and a member of the Scottish Benevolent Fund Committee until January, 1940!

LESLIE HILL, newly-elected Chairman of the Devon and Cornwall branch C.E.A., brings to his office an experience which covers a long period of years. It is over thirty years since he started in the picture business, in the days, he says with a chuckle, "when we treated film travellers as friends." He is associated with his father and brother in a circuit of six country-town kinemas.

HE follows a chairman who for eleven years has performed excellent services in the South-West. Major Ellis has not only kept his branch's interest to the fore, but has contributed valuable technical advice on headquarters committees and has been assiduous in all matters affecting exhibitors.

A LINE from John Blakeley tells me that the film which he produced jointly for Butcher's Film Service and Blakeley's Productions, and which is exploited by the former company, is creating records in all parts of the country. "The returns are colossal," he writes, "and are far in excess of my previous successes, and I have had a few." The records he made with George Formby in "Off the Dole" have all been beaten, and mainly in Lancashire and the North. Good for you, John.



W. J. GELL, Pathe Pictures chief, who is visiting America next week

ON Friday afternoon last, members of the Industry had the sad duty of attending the funeral of Tim Jarman, booking manager of the Albany Ward section of G.B., who was buried in St. Andrew's Church graveyard, Ham Common. His death, at the age of 41, following a short illness, on January 25, came as a great shock to his many associates. He leaves a widow and a small son, Brian, and friends who treasure his memory are testifying their appreciation of his worth in the form of Saving Certificates to provide for the boy's future. Those wishing to associate themselves with this idea should communicate with Arthur Brown Newcombes, Crediton.

KNOWN since its erection three years ago as the County, Marlow, this kinema is, in future, to be known as the Odeon. The reason for the change is seen to be the fact that it is the war-time headquarters of some of the Odeon departments and is used on odd occasions for pre-views of the "sneak" variety.

BACK again in the old home at 4, Great Russell Street, the British Film Institute held a housewarming yesterday to celebrate their return. Oliver Bell had laid in the appropriate cordials for such an occasion, these serving as a fortress against the cold as well as a medium of good will.

IT was interesting to see in an Oxford paper last week the features of John Betts, whose sports shorts were at one time among the most attractive of their type when their producer was a pioneer in this kind of picture. He is now manager of the Electra, Queen Street, Oxford. There are plenty of sportsmen in the University town who will be glad to talk over old sporting days with John.

FROM Eire comes a letter of appreciation of the KINE from Maurice Baum, of Dublin, who has been in the Industry "from the cradle" and cannot remember the time when the KINE was not among his reading matter. He brings a blush to "the Stroller's" cheeks in his words of praise for our Long Shots page, which "keeps me in touch with all my old pals." His father, J. Baum, of Manchester, is still going strong, he tells me.

HE particularly wishes to congratulate Peter Norman Wright on becoming Vice-Chairman of the South Wales C.E.A., and sends a message to the Stroller in Erse, which possesses the virtue of having a picturesque appearance and of expressing a thousand welcomes to you if you ever come to Eire.

CPATTINSON KNIGHT, of Piccadilly Productions, is now in His Majesty's forces, but he asks me to state that any letters addressed to him at the company's head office, 26, Gloucester Mansions, W.C.2, will be dealt with promptly as the company is still carrying on. Incidentally, "Floating City," the very interesting short production made and press shown by Pattinson Knight a short while ago, has been acquired by Renown Pictures Corporation and will be trade shown by that firm in the near future.

ADOPTION has been very much in the air during the present war period, towns, villages and children being among the adoptees of benevolent-minded persons. The Zoological Society has recently put forward a scheme which may attract certain of our film companies. Either M-G-M or British Lion might undertake to adopt a lion each, while Widgey Newman, from his new address, might engineer a corner in nightingales.

SEVERAL enquiries have been sent to A. W. Owen, the KINE musical critic lately, for resident and touring organists in kinemas and variety. He asks that any organist who is disengaged will send particulars either to his home address or to the offices of the KINE., so that he can be of use to both managers and themselves.

JOHN CORFIELD having been more or less laid up for two or three weeks, with severe 'flu and rheumatism as a result, his statement regarding his company's production plans has been delayed. He is now about again, and further news is likely to be available next week, both of his company details and probable programme.

PAUL SOSKIN is now busy on script details for his next—the story of British courage under the onslaught of the blitz, seen through the eyes of Fleet Street.

AN audience of 200 refugees under the care of the Society of Friends' Germany Emergency Committee and some English friends attended a special kinema entertainment at Film House, Wardour Street, W.1, on Saturday morning last. The programme included the pre-Anschluss Austrian film, "Maskerade," together with three British documentary films, "The Londoners," "We Live in Two Worlds," and "Secrets of Life."

THE General Secretary of the Germany Emergency Committee, Bertha L. Bracey, welcomed the guests. Thanks were expressed to organisations and individuals whose support and co-operation had made the entertainment possible—the British Council, the Gaumont British Picture Corporation, the British Film Institute, the Central Film Library, and the British Commercial Gas Association and various people connected with these organisations.

AMID all the technical pre-occupations of stereophony and television, American exhibitors are faced with a fresh menace: the automatic hot-dog machine. Says *Better Theatres*: "You put a nickel in the slot, you hear a sizzling, a knife slits a bun, and out comes a hot-dog nestling inside a roll, seasoned and wrapped in paper napkin. All you have to do is to eat it!"

THE British equivalent would no doubt be a fish-and-chips machine, but the exhibitor who ventured to introduce such innovations—which would undoubtedly be popular with working-class audiences—would very soon see unwanted results, in the form of grease-stained carpets and upholstery. It is questionable, too, whether the involuntary addition of "smellies" would be universally popular.

THE STROLLER.

HOT FROM U.S.

Kine. New York Cable from Motion Picture Daily

***GABRIEL PASCAL** arrived in America on Saturday last with a print of "Major Barbara."*

***TWENTIETH-FOX** plans no sales personnel changes as a result of the Decree. Sidney Kent says the basic operations will remain unchanged. The studio plans no overloading to accumulate product and backlog the new selling season under the Decree. A flexible attitude to cope with the new distribution situation characterises their viewpoint.*

***LOEW'S FIRST** fiscal quarter profit is $1,936,245, and compares with $1,393,456 the same period last year.*

***WARNERS RESUME** the Preferred Dividend 96 cents per share, the first since March, 1932.*

***DAVID WHALEN** resigns as Advertising and Publicity head of Republic; no successor has been named yet.*

***UNIVERSAL PROFIT** for the year ended last November is $2,390,722, an increase over the previous year of 107 per cent. The company withdrew $1,300,000 from England last year and has $1,500,000 now blocked in London. Their two-year laboratory deal with Pathé was formerly handled by Consolidated.*

***EDWARD SMALL** plans five U.A. features costing $5,000,000,*

Close-Ups

By

Screencomber

MEET KNOWALL

NOEL KNOWALL, our technical expert, is paying a series of visits to the various studios. Whether you like it or not Mr. Knowall will advise on any matters he feels like. As a technical expert Noel doesn't know enough to write, so we have had to send a verbatim reporter around to collect the necessary data. Here it is:

"Excuse me, ole man," said Noel Knowall, "but your lighting's all wrong for a night shot."

"But this isn't a night shot," said the cameraman, "it's the tropics at mid-day."

"Beggin' your pardon, ole man," said Knowall, "but no 'arm meant."

"None taken," answered the cameraman.

"None meant," said Knowall. "Just as well to check up, though."

"Just as well," said the cameraman.

"Because you never can tell," said Knowall.

"S'right," said the cameraman.

"Quiet," said the assistant director.

"Quiet, my foot," said our technical expert.

"And my foot," said the director politely as Noel left the studio hurriedly.

WARDOUR GOSSIP by "Tippler"

EATING from the mantelpiece, instead of with the usual crowd in the grill-room, seems to be the lot of the trade gossip-writer these days, but bless you lads, I don't mind a little thing like that. Given a week in the saddle, the bicycle saddle, you'd be pretty sore, too.

Anyhow, it was good to see genial old Sam Swottle, of Gigantic, who I ran into with a bunch of the local boys in the four-ale bar of the Perfumed Skunk down Nether Diddlecoombe way. Sam is a grand old sport, and I must say as shrewd and keen a dart thrower as anyone on Wardour Street.

Promises me a big story, which I can't break yet, but if I say that it isn't unconnected with the semi-finals of the Wartshire Darts Cup, maybe you'll get an inkling. Anyhow, your guess is as good as mine.

Then on to Middle Stumpstead, where in Ye Olde Cosye Tea Shoppe, Bill Whoofem persuaded me to sample one of their very delectable and acceptable home-made hot buttered scones—"like mother used to make." Grand old warrior, Whoofem, but as I was expecting a lunch at least, and as he is a notorious non-advertiser, I slammed the very delectable and acceptable home-made hot buttered scone right in his moosh—like mother used to do.

And so on to Great Grumbling where, as I expected, Bert Banger was taking advantage of local market day to discuss the poultry market with "Gaffer" Stickledown and Farmer Gample up at Long Sufferin Farm. Banger is an expert on poultry, some of his films having been awarded prize birds.

THE STUDIO MURDER MYSTERY

(At the urgent request of our readers, this week sees the closing chapter of this thrilling serial.)

A THOROUGH search of all those present having failed to reveal the missing roof, the detective threw the projection box a baffled look—whether the projection box threw him anything in return will ever be a secret of the little group of actors caught up in this sinister caprice of destiny.

As he gazed, a great flame sprang up, and with a fiendish yell a dishevelled figure, like a minion of hell, staggered from the box.

"The fleems and smoke make aih fitting setting for such a macabre seine," observed the assistant director.

"Who's MacAbre—another Scot?" asked the detective.

"Oh, nets," said the assistant petulantly.

"Good hevings," said the director, "it's the author."

"Cor, blimey," said the producer, "it's my blinkin' masterpiece."

"Is he quaite dead —," asked the detective of the assistant and, turning to the producer, added "old cock?"

"Quaite; Stiff ain't the word for it."

"I see it all," said the detective. "The author was no doubt of a very sensitive disposition. He sees the improvements you have effected with his work, the change of title, the new settings, the happy ending. To you it is box-office; to him—murder! He goes crazy, but with it comes the cunning of the maniac. He creates a series of diversions by snaffling the screen, purloining the projector, removing the roof, and while we are all busy in here, gains his objective—the film itself. It is only a matter of weeks before he need strike a light and set the non-flam ablaze. His work is completed, he staggers out and dies in peace."

(Though no one pretends it will ever be necessary all film rights of this serial are reserved.)

POET'S CORNER

This verse
Might have been werse.
Except the Editor.
Our chief creditor.
Might kerse.

FRED NIBLO RETURNS AS AN ACTOR

Famed Directors' New Career

Fred Niblo, one of Hollywood's greatest directors, who retired from films about ten years ago, has returned to screen work—but this time as an actor.

He has just completed an important rôle in Columbia's new drama, "Ellery Queen, Master Detective," in which Ralph Bellamy is starred with Charles Grapewin and Margaret Lindsay heading the supporting cast.

Fred Niblo began his career as an actor. For 25 years he toured the English-speaking countries as the star of old-time favourites like "The Fortune Hunter" and "Hit the Trail Halliday." He then became interested in films and was soon getting assignments to handle some of the biggest pictures made during the silent era.

Famous pictures directed by Niblo included "Ben Hur," "Blood and Sand," with Rudolph Valentino, "The Mark of Zorro" and "The Three Musketeers" (original versions, both starring Douglas Fairbanks), and the early Garbo success, "Camille."

SIXTY KINEMAS WANT S.O.

Manchester Application

Approximately 60 applications for Sunday opening of kinemas have been made to the Manchester Watch Committee.

The question of general Sunday opening in the city was not discussed at last week's meeting of the committee.

PSYCHOLOGICAL ASPECT OF THE KINEMA

Irony should be Employed in Propaganda Subjects

THAT irony, instead of counter-abuse, should be the weapon of the Ministry of Information was the assertion made by a leading Harley Street psychologist, Murdo Mackenzie, M.D., B.S., M.R.C.P., when addressing the British Kinematograph Society on Saturday last. He also suggested that the psychological point of view did not encourage money being spent on perfecting stereophony.

Dr. Mackenzie referred first to the previous B.K.S. lectures on the functions of the eye and the ear, our two most important senses. The appeal of the kinema is to these two methods of perception. An industry which depends for its existence on mass support must obviously appeal to both mediums of reception and expression.

A Waste of Effort

One might, however, consider how far it is wise to spend mental energy and money in evolving a system in which sounds actually come from the position of the lips. Since only the few are pronounced audiles, the psychological viewpoint would not encourage money or energy spent in perfecting this aspect of picture technique.

Glamour and Heroism

The three basic aspects of mind, the knowing about, feeling for, and striving after, have their reflection in the theatre or the film; in other words, (1) the form in which the bias is educational, (2) in which it plays on the emotions, and (3) in which stress is laid on action. The highest form of art naturally involves all three, but where the mass has to be considered, a lurch towards emotion or action is inevitable—hence the evolution of the glamorous lady and the courageous athlete.

The man who first put psychology on the map was Charles Darwin, who described the blind urge which impelled creatures to strive for existence. The effect of this life force on man is common to animal life, driving him to strive to survive and to reproduce himself. A third effect, the need for an ideal of life or a religious outlook, is peculiar to man.

A great number of films are concerned with man's struggle for survival, his fight against the elements, or his attainment of an ideal, such as "Clive of India." The sexual problem will always be the focus of attraction for many theatre-goers.

What Makes Drama?

The keynote of drama is inter-human conflict. A common but not very subtle form of this, between the good and the bad man, does not concern the psychologist; psychological dramatic tension happens when there is a conflict between two minds which work in different fashions, and the struggle really amounts to a struggle between the supremacy of contrasting ways of thinking. The world is full of this at present; the Continent of Europe is a mass of dramatic conflict between the mind of one man against the various contrasting minds.

Another contrast was observable in the way human minds work; this is illustrated by the difference between Latin and Saxon methods of expression. The Latin is always using the concrete method, and the Saxon the abstract.

If a film introduces the conscious elements of mind, to wit, knowing about, feeling for, and striving after, and the automatic elements, which are survival, reproduction, and religion or fantasy, it can be backed with a fair degree of assurance.

Action, Emotion and Fantasy

"The Lady Vanishes," for instance, satisfied many of the mental needs, it satisfied action and emotion, and, in addition, fantasy was added: it took place in the Orient Express, which to thousands meant glamour. "Stage Coach" was colourful enough; the bad girl going west and the good girl having a baby satisfied reproduction; the gentleman who jumped the penitentiary satisfied the survival itch; but possibly the fantasy world, where those whose lives were victims of the social code could build up ideals anew, was one of the most important features.

Bias Due to War

The educational film is bound to stay; it satisfies the intellectual curiosity of man. But the prophetic educational film is doomed to failure, because it will be denied by the educated minority and will not interest the uneducated majority.

Where under the stress of war should the bias lie in the feature film? The stress of a long war excites to greater effort, it stimulates. Tales of great achievements in the struggles for survival are the need of the earlier stages—films such as "Rupert of Hentzau" or "The Thief of Baghdad." But if the war goes on through the summer into another dreary autumn and winter, relief should be sought in some sort of ideal or broad religious bias. Light comedy satisfies this best.

Counter-abuse or Irony

Another current point is the use of the film as a propaganda vehicle, as in "The Dictator." The first point is to get a hang of the different ways our own and the enemy or Teutonic minds work. Teutonic propaganda consists of a persistent assertion of superiority—the fantastic theory of the "Herrenvolk." All Nazi propaganda is a variant of this theme. The great weapon against it is not counter-abuse, but irony. The appearance in feature films of the eternal Teuton, living a low-grade Don Quixote existence, would certainly fulfil the need of modern propaganda. If the Ministry of Information employed ironical experts, instead of Francophiles and Teutonic abusers, they would give more work to the motion picture, and satisfy the mental needs of the world outside Teutonic thinking.

Propaganda for home consumption should aim at strengthening the essential domestic way of thinking. Films like "Bengal Lancer" emphasise the eternal qualities of the builders of the Commonwealth. We have need to-day of films on people who built the Empire, such as Warren Hastings, Wellington and Marlborough.

A Postscript on Censorship

The speaker concluded by reference to the functions of censorship, which he described as connected solely with the unconscious or automatic urges of survival, reproduction and religious. The duty of the censor is to release all normal expressions of these urges when they are reasonably presented.

"If," concluded Dr. Mackenzie, "you are in trouble with the censor, examine your scripts and your producer's interpretation of scripts, and if there is no hint of perversion of the innate drives, and the censor is being difficult because a play hits at the class code with which he is associated, go for him."

Oscar Deutsch, Paul Soskin, the producer, and Tony Reddin, Paramount's publicity chief, at last week's QUIET WEDDING breakfast

BRITISH FILM SHORTAGE

C.E.A. Plea for Modification of Quota Percentage

THE following letter has been addressed by W. R. Fuller, General Secretary, C.E.A., to the Assistant Secretary of the Board of Trade, bringing to the Board's notice the difficult position of exhibitors unable to fulfil quota requirements owing to the lack of British films:—

I am directed by the General Council to make the following submissions for your very serious consideration. (The references throughout are to long British films.)

(1) The supply of British films continues seriously to decline. For the exhibitor's quota year from October 1, 1938, to September 30, 1939, our records show that 101 British films were Trade shown. Of this number, only nine were of definitely poor quality.

Exhibitor's quota for the same period was 12½ per cent.

It will be within your recollection that when the schedules were drafted, on a rough and ready calculation, it was estimated that the Cinematograph Films Act, 1938, would probably result in the production of about 100 films of good average quality which would suffice for an exhibitor's quota of 12½ per cent. Those anticipations were justified nearly enough in the above period.

A Disappointing Year

(2) For the exhibitor's quota year from October 1, 1939, to September 30, 1940, 93 British films were Trade shown, of which 14 were of definitely poor quality.

The exhibitor's quota for the same period had risen to 15 per cent., and already difficulties in compliance were noticeable.

It was assumed when the Cinematograph Films Act, 1938, was under consideration (says the letter) that the rough and ready estimate of 100 British films would increase in second and subsequent years, but this assumption has proved to be wrong.

A Further Drop

(3) For the current exhibitor's quota year from October 1, 1940, the number of British films Trade shown in the first quarter shows an alarming drop to 10, of which one is of poor quality.

During the current year exhibitor's quota rises still further to 17½ per cent.

By way of comparison, the first quarter of 1938-1939 (paragraph 1 above) gave 24 British films Trade shown, of which one was of poor quality. The first quarter of 1939-1940 (paragraph 2 above) gave 31, of which four were of poor quality.

The drop to 10 during the current period has created the greatest apprehension amongst our members. The films do not exist to enable them to fulfil their quota obligations, and they ask what the Board of Trade proposes to do. It places them in the impossible position of having to search in vain for films with the uncertainty that current difficulties attaching to booking when reviewed ex post facto may involve serious consequences.

No Hope of Betterment

It is not as if the drop in production was a chance happening (the letter continues). According to our inquiries at the time of writing, there are approximately 14 British films either just completed, in production, or about to go on the floor.

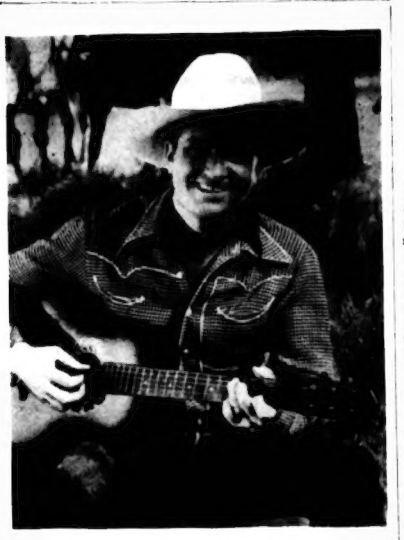
Nor is it a question of the employment of idle studio space, for according to our inquiries, we cannot envisage much production at some of the leading studios.

We submit that the present unsatisfactory position of exhibitors calls for some reassuring intimation as to your policy.

We have also in mind that under Section 15 (2) (b) the present year is the period during which you may lay before Parliament the draft of an Order altering the proportions of the schedule.

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., FEB. 6 AND WED., FEB. 12



Gene Autry in RIDE, TENDERFOOT, RIDE (British Lion)

Thursday

Glamour for Sale (*Columbia*)

Own Theatre. 10.30 a.m. and 2.30 p.m.

Cast: Anita Louise, Roger Pryor, June MacCloy, Frances Robinson, Don Beddoe, Paul Fix, Arthur Loft, Veda Ann Borg, Myra Marsh, Evelyn Young, Madeion Grayson, Ann Doran, Ruth Fallow, Lynn Browning, Dorothy Fay, Jeanne Hart, Bonnie Bennett. **Director:** D. Ross Lederman.

"Glamour for Sale" reveals a new and fertile field for crime—the professional escort bureau.

As shown by Columbia, most of these bureaux operate in the same way. Lonely business men, in town for a few days, are steered to these crooked agencies, where their references are promptly checked, and if the client proves rich enough an appointment is arranged with one of the girls. Co-operating with the bureau's photographer, the girl does the rest, paving the way for her blackmailing employers. Anita Louise plays the part of an "escort" girl who helps Roger Pryor, in the rôle of a plain-clothes policeman, blast the lid off this vicious racket.

Friendly Neighbours (*British Lion*)

G.-B. Private Theatre. 11 a.m.

Cast: The Weaver Brothers and Elviry, Lois Ranson, Spencer Charters, Cliff Edwards, John Hartley, Loretta Weaver, Al Shean, Thurston Hall, Margaret Seddon, Clarence H. Wilson, J. Farrell MacDonald, Al St. John. **Director:** Nick Grinde.

This new Republic picture presents the Weaver Brothers and Elviry as hillbillies who are obliged to leave their ancestral homes because of the drought and general unproductivity of the land. On the road they meet a group of hoboes with whom they become friendly, thus finding themselves eventually in "Williamsville," a ghost town, which has been rendered uninhabitable by the rising flood waters. A dyke would control these flood waters, but the inhabitants lack the political influence to secure appropriations for the breakwater.

When the Weavers arrive on the scene, however, they take matters into their own hands, and, in their own picturesque way, manage to get the funds appropriated so that not only the former residents of Williamsville, but the homeless tramps as well, will have an opportunity to build newer and better lives.

The Philadelphia Story (*M-G-M*)

Cambridge Theatre. 2 p.m.

Cast: Cary Grant, Katharine Hepburn, James Stewart, Ruth Hussey, John Howard, Roland Young, John Halliday, Mary Nash, Virginia Weidler. **Director:** George Cukor.

In New York's wittiest smash hit comedy, "The Phildadelphia Story," which ran for more than a year on Broadway, the rôle of Dexter Haven, who turns up unexpectedly as his ex-wife is about to marry a second time, is played by Cary Grant in high comedy style. Miss Hepburn is the ex-wife Tracy, who acts like a "Moon Goddess," and left Dexter because he couldn't come up to her high standards. Stewart again demonstrates his versatility by playing what is for him a new type role. He is seen as Macaulay Connor, better known as "Mike," who works for "Spy" Magazine, a keyhole publication. Through Dexter's manipulations, Mike is brought into the Lord home to cover the wedding. With him is his girl friend and photographer, Ruth Hussey. John Howard is George Kittredge, who worked his way up in the coal mines, and doesn't mind looking up to Tracy as a Moon Goddess. Altogether, he is on the dull side, but in the beginning Tracy thinks her second husband-to-be is a better bet than her first.

Roland Young plays Uncle Willis, a genial tippler, who vastly prefers Dexter to Kittredge. In fact, the whole Lord family, with the exception of Tracy, is for Dexter. Seth Lord, played by John Halliday, like Dexter, is in disfavour with his daughter because of an affair with a dancer. Mary Nash, as Margaret Lord, is the understanding wife and mother. Virginia Weidler plays Tracy's younger sister. Dinah, who sees, hears and says everything she shouldn't, generally to the confusion, embarrassment and sometimes horror of her entire family in general, and Tracy in particular. Philip Barry, famous playwright, has written hilarious comedy situations, and some of the snappiest dialogue ever heard on stage or screen.

Friday

Blondie Plays Cupid (*Columbia*)

Own Theatre. 10.30 a.m. and 2.30 p.m.

Cast: Penny Singleton, Arthur Lake, Larry Simms, "Daisy," Jonathan Hale, Danny Mummert, Irving Bacon, Glenn Ford, Luana Walters, Will Wright, Spencer Charters, Leona Roberts. **Director:** Frank R. Strayer.

In "Blondie Plays Cupid," the latest hectic adventure of the Bumsteads, Chic Young's famous comic strip characters, the family goes to the country, fully expecting to spend a safe and sane holiday. In true Bumstead fashion they soon find themselves involved in a number of hilarious situations, all developing from Blondie's attempts to help a young couple elope. Some of the more amusing highlights include Dagwood's hectic battle with the bride's father, Baby Dumpling's adventures with a stick of dynamite, and the accidental discovery of an oil well. The film has been hailed as the most entertaining of all the "Blondie" hits.

Ride, Tenderfoot, Ride (*British Lion*)

British Lion Private Theatre. 10.45 a.m.

Cast: Gene Autry, Smiley Burnette, June Storey, Mary Lee, Warren Hull, Joe Frisco and Pacemakers. **Director:** Frank MacDonald.

This is Republic's most ambitious Western, starring Gene Autry, their "public cowboy No. 1." Smiley Burnette and June Storey are again most happily cast together and give excellent support to Gene Autry in general and the new melody hits in particular. The film is notable for the introduction of a new girl star, Patty Saks, and another noteworthy feature is little Mary Lee's rôle, in which she is allowed to have her first "crush"; the object of her affections is none other than Gene Autry himself.

The Ranger and the Lady (*British Lion*)

British Lion Theatre. 2 p.m.

Cast: Roy Rogers, George "Gabby" Hayes, Jacqueline Wells, Harry Woods, Henry Brandon, Noble Johnson, Si Jensk, Ted Mapes, Yakima Canutt. **Director:** Joseph Kane.

"The Ranger and the Lady" is Republic's latest Western which British Lion are releasing in this country. Roy Rogers, now a "star-cowboy," plays a typically virile and entertaining rôle as Captain Colt, the young officer of the Texas Rangers, who finds obedience to his Ranger's oath intolerable when his superior officer is resorting to bribery and corruption in order to enrich his pockets, at the expense of the pioneers of the South-west. Colt's problems are increased when Jane Tabor, a beautiful young girl who owns the Tabor Freight Lines, rebels against the unfair tax imposed by Colt's superior officer, General LaRue, and uses her feminine wiles to thwart what she considers are Captain Colt's outrageous attempts to enforce this law.

Pioneers of the West (*British Lion*)

British Lion Theatre. 2 p.m.

Cast: Robert Livingston, Raymond Hatton, Duncan Renaldo, Noah Beery, Beatrice Roberts, George Cleveland, Lane Chandler, Hal Taliaferro, Yakima Canutt, John Dilson, Joe McGuinn, Earl Askam. **Director:** Lester Orlebeck.

This new Republic film contains all the elements of a first-rate Western drama. Bob Livingston, Raymond Hatton and Duncan Renaldo, the "Three Mesquiteers," were never better in their hard-riding, fast-shooting action rôles. The story deals with the efforts of the pioneers to make a home for themselves in the West, in spite of marauding Indians and scheming politicians who seek to wrest from them the homes they have established at great cost. The "Three Mesquiteers" come to their assistance and, in a spectacular manner, help them to free themselves from the yoke of the politicians.

This England (*Anglo-American*)

Phœnix Theatre. 2.30 p.m.

Cast: Constance Cummings, John Clements, Frank Pettingel, Leslie French, Denis Wyndham, Esmond Knight, Martin Walker, Charles Victor, Moreland Graham. **Director:** David Macdonald.

This newest British National subject is probably one of the most interesting and most talked of subjects of the season. Certainly it is the company's most ambitious undertaking to date and deals with England from the early days right up till modern times. The recurrent threat of invasion is the main theme which binds together the three main characters, a farm labourer, played by Emlyn Williams, the girl, Constance Cummings, and the farmer, John Clements. England in Norman times, in the days of the Armada, at the time of the threatened Napoleonic invasion, right through from the start of the last war to the Armistice, and so to the present threatened attempt by the Nazis.

David Macdonald directed this feature, which has been made on a lavish scale with a cast that includes many famous West End and screen players. Frank Pettingel, Leslie French and Denis Wyndham are in the modern sequence. Esmond Knight, Martin Walker, Moreland Graham, Charles Victor, Roland Culver are just a few of the others in the long cast list.

"This England" comes at a particularly topical moment. It started on the first day of the blitz, filming being on an exterior somewhere near Welwyn, while away in London the sirens were sounding. During the whole of the picture intensive air raids were taking place over the capital, but in spite of delays the picture was completed to schedule.

Monday

Five Little Peppers in Trouble (*Columbia*)

Own Theatre. 10.30 a.m. and 2.30 p.m.

Cast: Edith Fellows, Dorothy Ann Seese, Dorothy Peterson, Pierre Watkin, Ronald Sinclair, Charles Peck, Tommy Bond, Bobby Larson, Rex Evans, Kathleen Howard, Mary Currier, Helen Brown, Betty Jane Graham, Shirley Mills, Shirley Jean Rickert, Antonia Oland, Rita Quigley. **Director:** Charles Barton.

"Five Little Peppers in Trouble," latest of Columbia's Five Little Peppers, comedy dramas, based on Margaret Sidney's juvenile classics, features the same talented cast as its predecessors; Edith Fellows appears as Polly Pepper, "little mother" of the Pepper brood, while baby Phronsie is played by Dorothy Ann Seese. Mrs. Pepper is again portrayed by Dorothy Peterson and Pierre Watkin is seen as kindly old grandfather King.

"Five Little Peppers in Trouble" takes the Peppers to a private boarding school at Rutherford, where a new field of adventure opens for the irrepressible youngsters. They are immediately faced with the difficult task of earning the respect of their snobbish classmates. Constant hazing by their fellow students makes the Peppers miserable, and they all want to go back home. However, Polly impresses upon them that they must stick it out at school in spite of any obstacles which may confront them. The manner in which the youngsters adapt themselves to their new environment furnishes the basis for what has been acclaimed the most entertaining adventure of fiction's merriest family.

John Clements, Emlyn Williams and Constance Cummings in the modern episode of the British National production THIS ENGLAND (Anglo-American)

Constance Cummings in the Napoleonic sequence of the British National film THIS ENGLAND (Anglo-American)

Tuesday

On Guard (*Columbia*)

Own Theatre. 10.30 a.m. and 2.30 p.m.

Cast: Charles Starrett, Iris Meredith, Stanley Brown, Kenneth MacDonald, Edmund Cobb, Bob Nolan, Lane Chandler, Dick Curtis, Albert Morin, Hal Taliaferro, Pat O'Hara. The Sons of the Pioneers. **Director:** C. C. Coleman, Jun.

In "On Guard," the famous slogan of the Royal Canadian Mounted Police, "They always get their man," is brought to the screen with thrilling realism. For Starrett fights through flying bullets, flashing knife-blades and pounding fists to capture the slayer of a trading post. This is all in the line of duty, since the Mounties are primarily responsible for maintenance of law and order in the Arctic and Yukon regions and in the vast area of unorganised Northwest territories. It takes iron men and brave men to encompass this gigantic task with so few forces at their disposal.

Dr. Kildare's Crisis (*M-G-M*)

M-G-M Private Theatre. 11 a.m. and 2 p.m.

Cast: Robert Young, Laraine Day, Lew Ayres, Lionel Barrymore, Alma Kruger, Walter Kingsford, Emma Dunn. **Director:** Harold S. Bucquet.

New methods of medical photography, never before tried on the screen, will be revealed in the latest of the Max Brand medico-detective stories, in which Robert Young plays a brother, unknowingly suffering from an obscure mental derangement, incorrectly diagnosed as hereditary epilepsy, with which Dr. Kildare struggles until the veteran Dr. Gillespie finds a tiny clue that changes the entire case. The heroic treatment necessary in the case forms a gripping interlude in the story.

As nurse Mary's brother, Robert Young, as Douglas Lamont, stymies her marriage which he had come east to attend when Dr. Kildare becomes concerned with his hallucinations. The first symptoms occur in a soundproof room, when Douglas hears a woman crying. These symptoms become accentuated when he brilliantly interests a millionaire in a solution to unemployment, and then goes to pieces at the point of being about to clinch the deal.

The scenes between Dr. Kildare and Douglas are second in drama only to those between nurse Mary and her brother when she worms the truth out of him! Almost all the action takes place in the hospital, except for New York hotels and a café. The story presents a perfect blend of gripping drama and human comedy.

Wednesaay

The Lone Wolf Keeps a Date (*Columbia*)

Own Theatre. 10.30 a.m. and 2.30 p.m.

Cast: Warren William, Frances Robinson, Bruce Bennett, Eric Blore, Thurston Hall, Jed Prouty, Fred Kelsey, Don Beddoe, Lester Matthews, Edward Gargan, Eddie Laughton, Mary Servoss. **Director:** Sidney Salkow.

"The Lone Wolf Keeps a Date," newest addition to the thrilling Columbia series, again presents Warren William in the title-rôle of the screen's suavest scamp who comes to life more skilfully than ever.

The light-fingered scoundrel's current adventures take him to Miami, pleasure mecca of millions, where he becomes involved in a desperate plot revolving around the kidnapping of a retired millionaire. Eager to help Patricia Lawrence, who has the £20,000 ransom money in her possession, Michael Lanyard, the Lone Wolf, temporarily puts aside his hobby of stamp collecting and busies himself in a desperate search for the kidnappers. Stepping into a tangled web of mirth and murder, he succeeds in locating the criminals and receives Miss Lawrence's eternal gratitude.

CHANGE OF TITLE

"Road to Rio" now "That Night in Rio"

A cable from America announces that 20th Century-Fox's "The Road to Rio" has been re-titled "That Night in Rio."

"That Night in Rio," now before the cameras, is a gay musical comedy in Technicolor with South American backgrounds. Alice Faye, Don Ameche and Carmen Miranda are starred with Curt Bois, Frank Puglia, Leonid Kinsky and J. Carroll Naish head the list of featured players. Irving Cummings directed.

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of Arcadian Follies

and

FRANK RANDLE
the well-known Character Comedian

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TUES., FEB. 11th
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CONSTANCE CUMMINGS

England

DIRECTOR: DAVID MACDONALD · *Original Story by* A·R·Rawlinson · Bridget Boland

Scenario by EMLYN WILLIAMS · PRODUCER: JOHN CORFIELD

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20th CENTURY FOX

REMEMBER THE RELEASE DATE FEB. 24th

SCOTS REJECT ATTEMPT TO GAG THE PRESS

C.E.A. Honour for "Minnie"

FIRST LADY VICE-CHAIRMAN

GEORGE TAYLOR was inaugurated as the new chairman of the Scottish branch, the annual meeting of which took place last Wednesday. A little bit of history was made when, for the first time in the annals of the association, a lady was elected as vice-chairman—Miss Minnie McIntosh, who has worked so hard to make the Dundee branch a live and active unit. Apart from the elections, the chief subject before the meeting was introduced by a member who unsuccessfully endeavoured to arrange that branch meetings should be held behind closed doors, with the Press excluded. He had little support.

Before handing over office, J. Ailan Buncle thanked every member of the executive, also the secretary, Mr. Turner, who, he said, had a very difficult task in following in the footsteps of the late Mr. Houston. In his opinion, in these difficult days, a cool head and clear thinking were absolutely essential to enable the Trade to face all their war time conditions.

The war was certainly proving that the country had vast reserves of goodwill and soundness of C.E.A. members, and he would leave with the members a slogan for the coming year—" eternal vigilance."

The following officebearers and committees were appointed :—

Chairman.—George Taylor.

Vice-Chairman.—Miss M. F. McIntosh (Dundee).

This is the first time a woman has been vice-chairman of any branch in the country, and in making the nomination, it was pointed out that Miss McIntosh is the only woman member of the General Council, and it was mainly through her that the Dundee section rose to its present position.

Hon. Solicitor.—Patterson and Salmon, Edinburgh (Mr. Marchbanks will act in place of Mr. Salmon).

Treasurer.—H. J. Green, J.P.

Secretary.—John R. Turner.

In regard to Mr. Turner's appointment, Mr. Fuller pointed out that this appointment should not be on the annual agenda. Mr. Turner was a permanent official liable to three months' notice.

Trustees.—A. S. Albin, R. V. Singleton, and James Welsh, J.P.

Auditors.—Thos. Smith and Sons.

Delegates.—Chairman (*ex officio*). Glasgow : A. B. King, G. U. Scott, G. Singleton, H. J. Green, James Welsh; Edinburgh : L. D. Dickson, T. Timmons, W. H. Albin; Aberdeen : R. Bennell; and Dundee : Miss McIntosh.

Executive.—Glasgow and West of Scotland : A. Fleming, M. McLaughlan, D. A. Stewart, R. B. Peat, and H. Winocour : Edinburgh : J. Allan Buncle, J. S. Dunbar, and Major Walker; Dundee : Wm. Pennycock; Aberdeen : Ritson Bennell; South : J. J. Jagger.

Benevolent Fund Committee.—Glasgow and West of Scotland : R. V. Singleton, G. Taylor, D. A. Stewart, H. J. Green and G. U. Scott; Edinburgh : W. H. Albin and J. Allan Buncle; Dundee : Wm. Pennycook; Aberdeen : Ritson Bennell; and South : J. J. Jagger.

Arbitration Panel.—H. Glenroy, T. Timmons, A. S. Albin, A. Pickard, James Welsh, A. F. Twaddle and Mr. Marchbanks.

E.T.U. and N.A.T.K.E.—R. Bennell, George Taylor, H. J. Green, H. Winocour, G. U. Scott, G. Singleton, M. McLaughlan and James Welsh.

Entertainments Tax.—A. B. King, D. A. Stewart, J. Welsh, H. J. Green, W. B. O. McDougall, G. U. Scott, G. Taylor and Bailie G. Smith.

Why Exclude the Press?

The only subject which caused any discussion, and this took up a long time of the meeting, was R. B. Peat's motion :—

" That the Press be not admitted to meetings of the branch."

The motion was defeated by an overwhelming majority, only nine members voting for it.

Mr. PEAT said his reason for putting forward such a motion was the Press report of a branch meeting held in September or October, which was felt was not true or fair. It had been felt from time to time at any rate that part of the business of the branch meetings should be kept to themselves and should not be reported in the Press. A secretary's report was quite ample for publication.

J. DUNBAR, Edinburgh, being told that the motion affected the sections—a statement for which the chairman later apologised explaining that the motion only affected branch meetings—said that as far as Edinburgh was concerned, they were not in agreement with the motion.

The Edinburgh section was on very harmonious terms with the Press. By the simple expedient of asking reporters to lift their pencils, subjects which they did not wish reported were not reported. To muzzle the Press was a form of dictatorship.

" The Edinburgh section does not agree with the resolution, and does not intend to adhere to it," concluded Mr. Dunbar.

Mr. Peat was called upon to move his resolution, and then added the words :—

" That the secretary's report to the Press be issued from the branch meeting."

GEORGE SINGLETON seconded the motion " with some diffidence." It was, he said, in the best interests of the Trade that the Press should not be present at their meetings. He felt seriously that, the Press being there, discussion was not as free as it ought to be.

Mr. Singleton went on to speak about " sensational headlines." A remark made in the heat of the debate or a jocular remark was given big headlines, so that a false impression was created. It was their love of publicity which seemed to be inherent in showmen that was carrying them far away. They did not find the Press attending K.R.S. meetings, where he could imagine them getting good, juicy headlines. (Laughter.)

The exhibitors' problems should not be broadcast, but there was still value in letting certain reports get out. He saw no reason why the secretary should not prepare a report and hand it to the Press afterwards.

A. E. PICKARD also supported Mr. Singleton's remarks.

A Retrograde Step

D. A. STEWART said that this was a showman's business, a point that was often neglected. He did not think that the Industry at any time found it so necessary to get all the publicity they could. With all due respect to the previous speakers he had never known at a Glasgow meeting the Press not failing in with a request that certain discussions should not be reported. He thought the motion was a retrograde step on their part, and he moved a direct negative.

H. J. GREEN was also in favour of retaining the Press. He could not remember any time reporters had been asked to keep something back that they had not done so. He had seen them going away with practically empty books after wasting a whole afternoon at their meetings. He thought the prestige of the Scottish branch would go down very much if they did not get the Press reports.

He thought, however, that, as a compromise to the two points of view expressed, the Press might prepare a draft report and allow the chairman and the secretary to look over it before it was sent away.

In rising to support Mr. Stewart, JAMES MCBRIDE said that the motion was not a section matter at all. Every member of the Scottish branch had a right to vote on it that day.

At a very recent branch meeting, he went on, Mr. Peat, the mover of the motion, raised a point that he saw in the Trade Press South Wales or some other branch had done something or other. That struck the crux of the matter right away.

Many members of the Trade could not attend the branch meetings, but they know through the Press what occurred at them.

" As a matter of fact," commented Mr. McBride, " the present members of the Trade Press who are reporting this have been reporting for us long before some of you were in business, and up until now we have not had anything to complain of. The Press in Scotland has always honoured every confidence they were given."

He reminded the meeting of the time when the Liverpool branch decided to exclude the Press, and after two meetings decided to take them back " because a good pressman if he does not get an official account can get an unofficial one, often a distorted report."

Mr. McBride went on to refer to the fact that at the luncheon following the meeting they had invited not only the Trade Press but also the lay Press to see the Trade presenting cheques to the Lord Provost.

He entirely disagreed with Mr. Pickard when he said that the Trade Press belonged to the K.R.S. It was on record that two papers were boycotted by the renters. Many years ago he himself reported for a paper for many years which was boycotted out of existence.

RITSON BENNELL moved as an amendment that :—

" The Press be admitted to meetings of the branch, but the executive be instructed to devise means to prevent the leakage of information, the publication of which is undesirable."

Mr. STEWART pointed out they had that power already. They simply asked the Press to retire from the meetings.

J. ALLAN BUNCLE said he thought that after thoroughly spanking the Press in public they should now admit them without any restriction whatever.

An Edinburgh Tribute

L. DICKSON, Edinburgh, said that the Edinburgh section took another view from that expressed in the motion. " We have always found the Press in Edinburgh and Glasgow very loyal and they omitted anything we ever asked them to. The local pressmen had nothing to do with a heading mentioned by previous speakers. That heading was added by the editor."

A. B. KING suggested that the Press reports of meetings should be " vetted " before being sent off.

Mr. MCBRIDE then rose with an explanation of premature reports of the Conciliation Board. He said that the question did not lie with the C.E.A. In recent negotiations, Mr. O'Brien had 'phoned the Trade Press after the meetings and asked them to publish it. They had already instructions from the Scottish branch and they did not publish it with one exception.

Mr. BENNELL withdrew his amendment, and Mr. Peat's motion was overwhelmingly defeated.

The National Leaders

The CHAIRMAN, introducing Coun. H. P. E. Mears and S. K. Lewis to the members, invited them to address the meeting.

Coun. MEARS recalled his early connection with Scotland when he played along with

Continued on page 21

Miss Minnie McIntosh, Vice-Chairman of the Scottish Branch

NATIONAL C.E.A. LEADERS AT SCOTS CEREMONY

Glasgow's Lord Provost Receives Trade Cheques for £4,968

AT the luncheon which followed the annual meeting of the branch, George Taylor, the new chairman, presided. He was accompanied at the top table by Lord Provost Sir P. J. Dollan, H. P. E. Mears, Sydney K. Lewis, W. R. Fuller, Miss McIntosh, Mr. and Mrs. J. A. Buncle, A. B. King, Mr. and Mrs. H. J. Green, W. Mann (chairman, Scottish branch, K.R.S.), W. Carruthers, J.P. (chairman, S.C.T.B.F.), A. Levy (solicitor, K.R.S.).

After the luncheon, Mr. Taylor extended a welcome to the guests and asked the president on his return to London to convey the branch's sympathy and concern for the trouble they are experiencing during the war period. Scotland felt proud that all sections of the Trade in London had shown such bravery.

Mr. Taylor went on to refer to the value of the kinema in war time and the propaganda work they were doing for the Government in showing the M. of I. shorts. He thought that was a great tribute to the exhibitors, and the Government should maintain and keep open the kinemas during the war.

Lord Provost Receives——

He then handed over to Lord Provost Dollan a cheque for £3,916, the result of recent " Cinema Sundays," and W. Carruthers, on behalf of the Scottish Cinema Trade Benevolent Fund, also handed over a cheque for £1,052 as their contribution to the Glasgow War Relief Fund.

Lord Provost Dollan, in acknowledging the cheques, said that since May he had received practically £9,000, and he suitably conveyed his and the City of Glasgow's thanks to the kinema Trade for their magnificent effort.

——And Gives

Continuing, the Lord Provost said : Although they had always worked amicably, he did think that in the winter months they ought to close their kinemas at 10 p.m. or 10.30 p.m. But he knew it was far better to settle these things by friendly contacts rather than to enforce rules and regulations.

Sir Patrick became a film critic for a moment in discussing Charlie Chaplin's film, " The Great Dictator," which he thought was too long. He considered that Chaplin could have given his message in one hour of celluloid instead of two, and, with regard to the speech at the end of the film, this would have been better had it been said in 1938 instead of 1940.

Mr. Buncle later proposed the toast of " Our Guests "—the Lord Provost, Mr. Mears, Mr. Lewis and Mr. Fuller—to which each gentleman replied. Mr. Mears, in his reply, referred especially to the new ground Scotland was breaking in the appointment of a lady as vice-chairman of the branch.

A. Levy concluded the toast list by proposing the health of the chairman, to which Mr. Taylor suitably replied.

Jimmie McBride Chairman of Scottish C.T.B.F.

ANNUAL MEETING
Ormiston Shield Presented

FOLLOWING the luncheon of the Scottish branch last Wednesday, the annual meeting of the Benevolent Fund was held in the Grosvenor Restaurant. W. Carruthers occupied the chair, and after the annual report had been adopted he paid tribute to the very valuable assistance he had received from the committee, the organising secretary and Mr. Turner.

It was a job anyone should be proud to hold, he said, and he was pleased indeed that in his year of office it had been a record year, both for contributions received and for amounts disbursed, and he was indebted to all theatre proprietors and staffs and wished publicly to thank them.

After the secretary's and treasurer's reports had been taken as read and adopted, the auditors were re-elected. The election of office-bearers was then proceeded with. Hon. president—Sir William Jury was re-elected. Hon. vice-presidents—A. B. King and R. G. Simpson (of A.B.P.C.).

An Old Friend

Mr. CARRUTHERS proposed James McBride as chairman for the ensuing year, and this was unanimously upheld.

J. McBRIDE

Following Mr. McBride's occupancy of the chair the two vice-chairmen were appointed. The names of Wm. Hamilton and Wm. Kempsell were put forward and carried unanimously.

Other elections were as follows :—

Hon. Secretary.—J. R. Turner.

Hon. Treasurer.—R. Ancill.

Organising Secretary.—A. F. Twaddle.

Trustees.—D. A. Stewart, J. McBride and H. J. Green.

Committee—from C.E.A.—D. A. Stewart, George Singleton, H. J. Green, G. U. Scott, George Taylor.

Edinburgh—A. Buncle and W. H. Albin.

Aberdeen—Ritson Bennell.

Dundee—W. Pennycook.

K.R.S.—W. Carruthers, P. Gordon, E. Burns.

Operators—W. Currie.

Mr. MCBRIDE took the opportunity of expressing to Mr. Carruthers and his committee, to Miss Ferguson (of Mr. Turner's staff) and Mr. Twaddle the members' thanks for their services during the past year.

Where Honour is Due

The Ormiston Shield for the best staff collection box during the year was then presented to the winner—Mr. McLeod, of the Prince's, Springburn. Two other A.B.C. houses—the Grosvenor Picture House (manager, James Hart) and the Plaza, Govan (manager, Jack Ramsay)—were the next best.

GEORGE SINGLETON made an earnest plea on behalf of what he termed the inarticulate members on service and whose families were perhaps in need. He suggested that the committee should consider carefully a scheme for seeing that none was in want or in need.

Mr. MCBRIDE, in his reply, said that if the fund had erred, and had erred on the side of generosity, no one need go without. If any cases were brought to the notice of the committee they would have immediate attention and he appealed to all managers to take an added interest in the fund. Much would be needed and he asked them to double their contributions this year.

A vote of thanks to the chairman closed the meeting.

George Taylor newly elected chairman of the Scottish branch of the C.E.A., and Willie Carruthers, chairman of the Scottish C.T.B.F., presenting Lord Provost Sir P. J. Dollan with cheques for £4,968, resulting from Trade efforts on behalf of Glasgow and Service charities

C

KINEMA IN WAR TIME

Reciprocity Demand by South-West Exhibitors

ELLIS HANDS OVER TO HILL

MAJOR A. O. ELLIS, who had occupied the chair of the Devon and Cornwall Branch for eleven years, caused some surprise at last week's meeting by signifying his intention of retiring in favour of Leslie C. Hill, the young Cornish exhibitor, who had shown strong character and keen insight in the modern problems which exhibitors had to tackle. Major Ellis and Mr. Hill were the only nominees for the position.

Health concern and a desire to devote more time to his own business were given as the chief reasons for the Major's retirement. In addition, he felt that the branch would be better served by a younger man. From the chair he moved that Mr. Hill be elected chairman.

W. FARRANT GILLEY (Exeter), who seconded, paid high tribute to the eleven years' service of Major Ellis. He considered they all owed him a big debt of gratitude for the skilful manner in which he had steered the branch through many difficulties to wise conclusions. The work he had done for the betterment of the branch in particular and exhibitors generally could not be overestimated.

In Mr. Hill he believed they would have a worthy successor to Major Ellis. Mr. Hill took a keen interest in the association as well as in every matter that affected the interests of exhibitors. Moreover, he was a man who would drive home his arguments once he considered the righteousness of his views.

MR. HILL was elected unanimously, and, in acknowledging the compliment, paid tribute to the sound policy which had always actuated the work of Major Ellis, both

LESLIE G. HILL

in the branch and in the General Council. He had imparted to the chair of the branch a great deal of dignity and distinction, and he, Mr. Hill, realised that in following him he was taking on a task of considerable magnitude.

Although he had been referred to as one of the younger men, Mr. Hill disclosed the fact that he had been associated with the business for over thirty years.

Other Officers

G. K. Allerton (Newton Abbot) was elected as vice-chairman on the motion of W. PICKLES, J.P. (Buckfastleigh), seconded by W. FARRANT GILLEY (Exeter).

The two delegates to the General Council elected were the chairman and Mr. Allerton. Some discussion arose concerning the expense of sending delegates to conferences, and criticism was pointed to what was regarded as outrageous distances selected as meeting places.

The trustees elected were Major A. O. Ellis, W. Farrant Gilley and W. Pickles, J.P.

K. G. Showler (Odeon, Plymouth), G. K. Allerton (Torquay), P. Myott (Newton Abbot) and T. J. R. Taylor were added to the committee.

Major A. O. Ellis was reappointed as chairman of the Conciliation Board, and Chas. H. Rundle as secretary and treasurer (a position he had held for over 20 years).

Film Transport Drivers

The SECRETARY read a letter from J. J. Grove, area manager, Film Transport Specialists, saying that everything possible was being done to retain regular drivers on runs in the Devon and Cornwall area.

It was in their interests, as well as the company's, that more than one individual driver attached to the Exeter depot should be trained to know each run, and whereas during the period of training some slight delay might take place, area efficiency was bound to be maintained if all drivers knew each other's work and territory. The matter was being taken up at the next supervisors' meeting.

Amateur Showmen

A letter was read from an R.A.F. hospital in the area asking assistance for securing a supply of films for showing privately in the hospital, but stipulating that "they must be better-class films as officers would not tolerate any other." It was urged by the officer making the request that the hospital was some distance from any town.

The SECRETARY said the matter had been referred to W. R. Fuller and sent back to him to report on. It was said "that there was only one or two little theatres in the locality." He (the secretary) did not agree with that contention.

The films were to be shown in the ballroom of the hotel, a room that could easily accommodate 500 persons. Then they wanted the very latest films.

The CHAIRMAN said it was a matter that required very careful consideration. Whilst exhibitors had every sympathy with the proposition it should not be forgotten that there was already a national agreement in operation.

By complying with this request they would be deviating from that agreement and open the way to still further applications which might be detrimental to their business. So far as he could gather from the correspondence, there was no case to justify that deviation.

G. K. ALLERTON disapproved, and W. F. GILLEY suggested that it might be the thin edge of the wedge for further appeals. The national agreement was made for the whole country, and much as they might sympathise with the present request they must adhere to their agreement. He was already selling seats at a reduced price for troops.

P. MYOTT (Torquay) thought the appellants should be told the request was an impossible one.

The SECRETARY was instructed to reply that the branch, while treating the matter with full sympathy, was bound to adhere to the national agreement.

Film Transport Service

J. J. Grove, of Film Transport Specialists, wrote saying that "Since the outbreak of war considerable trouble has been experienced by this company over the collection of carriage on films despatched in error by renting organisations to exhibitors whose kinemas are situated in the area under our control.

"Your members will appreciate it would be detrimental to their interests were we to refuse films which are not entered on requirement sheets which, I may add, are only utilised by a small percentage of kinemas.

"We feel that when films are sent in error to an exhibitor he should reclaim any cost incurred from the people responsible and not deduct the amount from our account with the request that we obtain payment from these people."

The meeting decided to make a note of the letter and its contents.

M. of I. and the Use of Kinemas

The CHAIRMAN drew attention to the increasing activities of the film department of the M. of I. in certain places in the Cornish area, and, he supposed, in other places, and suggested that it was approaching very closely to competition with the legitimate kinema business. It seemed to him to be a very serious thing for the Trade if this were allowed to continue without check. There was already a definite agreement that these M. of I. free shows should not come within a certain number of miles of the regular kinemas. The Ministry could not complain of what exhibitors were doing for them.

FRANK WHEELER (Devonport) thought it should be left to exhibitors to run kinema shows and not to amateur showmen.

C. J. BUROW (Tavistock) said the kinema would soon be in the position of the newspapers with regard to the B.B.C. (Laughter.)

It was resolved to ask the General Secretary to point out to the Bristol Films Department that unless the M. of I. official at Bristol complies with the agreement made with the C.E.A., that free shows should not be run in direct competition with kinemas in Devon and Cornwall, the members of the area would not show any more M. of I. films.

Film Dumps

The SECRETARY reported the receipt of a letter from A. Verran, chairman of the local committee of the K.R.S. (Cardiff), saying the branch had already been advised that the council was definitely opposed to setting up film dumps which would entail the storage of, or holding, films in various parts of the country. Certain localities in Devon and Cornwall might be designated, as suggested at a former meeting, but such localities would merely act as distributing centres for re-distributing the films already circulating in the district affected during a period of extreme emergency, and this, he was afraid, was as far as they would go.

The council looked to all exhibitors to obtain a stand-by programme. Mr. Verran added that he had already advised that the suggested centre for Exeter should be the F.T.S. dump, and he now awaited advice from the branch as to Plymouth and Truro. Tavistock, he thought, would be acceptable.

The following K.R.S. representatives would be reporting for duty should an extreme emergency arise: Bristol—Messrs. Ansell (Warner Bros.) and Lewis (A.B.F.D.); Exeter—Messrs. Cooper (20th Century-Fox) and Jacobs (Paramount); Plymouth—Mr.

Continued at foot of next column

Arthur Lake, Larry Sims and Penny Singleton in BLONDIE PLAYS CUPID (Columbia)

Corporal Who Interrupted a Performance

APOLOGY TO NOTTS AND DERBY

Travel Difficulties Prevent G.C. Attendance

JOSEPH POLLARD, J.P., who presided at last week's meeting of the Notts and Derby Branch, had to explain that neither he nor the other two delegates had found it possible to attend the General Council when it was held at Newcastle, on account of travel difficulties. No report on the meeting was therefore submitted for discussion. Transport of films, one of the Branch's chief anxieties, was debated.

It is reported that at Mansfield a lance-corporal entered various kinemas without permission and shouted to the audience from the front that certain troops were to leave immediately.

The SECRETARY (Fred Prior) said he had taken up the matter with the captain and adjutant of the man's unit, and had received a letter stating that the occurrence was to be regretted; it was brought about by a young and inexperienced N.C.O., and that suitable steps had been taken to prevent a recurrence.

A Transport Problem

A letter was read from the branch manager of Columbia stating that he had been going carefully into the question of film transport difficulties, and pointed out that the Transport Co. did not accept on Sundays or Thursdays any copies for delivery north of either Derby or Nottingham. The films were only carried which were consigned to Notts or Derby.

As a consequence, renters had no alternative but to put copies on rail for various stations north of Derby and Nottingham, and railway congestion was bad, in addition to which it was felt that the films did not receive the attention they should from the railway authorities.

A suggestion was made that all films for north of Derby and Nottingham should be deposited in one or other of the two towns, and should be placed on rail there so that the local services should be available for members.

The matter was very fully considered, and it was felt that the suggestion would not overcome the trouble, and Ripley and Heanor were quoted as towns where the rail stations were not in use. It was recognised that this was a matter for co-operation with the Film Transport Co., and the secretary was instructed to communicate with them on the matter.

Kinemas as Rally Points

The SECRETARY reported that he had had a communication and interview with the Chief Evacuation Officer, who suggested that in the event of a blitz on the towns in the area use might be made of the kinemas in outlying districts for gathering people together. As the interview took place on Christmas Eve, he had, as an emergency measure, addressed a letter to each manager asking for their co-operation with the Evacuation Officer.

The matter was fully considered, and it was unanimously resolved that every assistance be given by such houses as might be required, to the authorities. It was further reported that the Executive Committee had considered this matter and had made a recommendation that a reasonable and proper supply of chemical lavatories should also be available at call.

Fire Precautions

Precautions regarding incendiary bombs were fully discussed, and it was unanimously resolved to ask members to treat the matter as one of very great importance and to make all necessary arrangements, either by co-operating with groups or providing watchers at once.

For Propaganda Films

A letter was received setting out the following agreed terms upon which houses should be let to the Ministry of Information for showing their own documentary films and shorts.

For one performance: (a) Up to and including 1,000 seats, £5; (b) 1,000 to 1,500 seats, £7 10s.; (c) over 1,500 seats, £10. It was agreed that for some very small kinemas £5 should not be an irreducible minimum.

Continued from previous column

Dartnall (Pathé) and Butterworth (M-G-M); Truro—Mr. Myers (G.F.D.) and Mr. Silver (A.B.P.C.).

Some members felt that if instead of dumps it was only to be distributing centres the matter could be handled locally by the association. It was resolved to try to arrange a meeting between representatives of the branch and the K.R.S. as soon as possible, either at Bristol or Exeter, with a view to co-operating with each other.

SATISFIED WITH THE YEAR'S WORK

In presenting the annual report, the SECRETARY said progress had been fully maintained, the membership being 95. Despite difficulties in transport, the monthly attendances had been above the average, members apparently taking a keener interest in the business than hitherto. Their relations with the N.A.T.K.E. were satisfactory, and other matters with regard to F.T.R. and F.T.S. improved. On the whole, it had been a good year's work. Thanks were due to Odeon Theatres for allowing them to hold their meetings there.

W. F. GILLEY moved a vote of thanks to the retiring chairman, and W. PICKLES, J.P., seconded. Both gentlemen were warm in their praise of the services rendered by Major A. O. Ellis.

Mr. GILLEY said he knew that Major Ellis had given inside information to members which had greatly benefited them, and which, on some occasions, had reacted on his own business. He hoped the major would continue to be a regular attendant at their meetings.

Mr. PICKLES said it was in consequence of his proposition that Major Ellis was able to continue in office for more than one year. The branch recognised his worth, and set aside a ruling by asking him to carry on, and he had carried on for eleven years.

The next meeting will be on February 25.

CONDITION OF FILM PRINTS

Devon and Cornwall Discussion

W. R. Fuller, the General Secretary, wrote to the Devon and Cornwall branch drawing attention to a letter on "the condition of prints" sent out which he had received from Frank Hill, of the K.R.S.

Mr. Hill's letter pointed out that while renters fully appreciated the conditions under which operators and others had to carry out their duties in these days, they nevertheless had formed the conclusion that in the main many of the operating staffs were not giving that same treatment in the handling of copies as in pre-war days.

His object in writing was to ask for a suitable reminder to be sent to members of the Association as to the need for care.

The CHAIRMAN remarked that the prints coming to him had been in better condition than for some time, and that he had no cause for complaint.

H. J. WATKINS asked why they did not get a week's advance transport instructions, and was informed that the instructions in advance only applied to cross overs.

P. MYOTT (Torquay) said he had received two reels that were sopping wet, and he could not run them through the machine. He admitted that they were cross-overs from someone else. When he asked for advice he was told that he might hang them out to dry. (Laughter.)

T. J. R. TAYLOR also spoke of difficulties, and that the trouble was not due to any careless handling on his, or his staff's, part.

A member remarked that films were sent out at the owner's risk, but he was reminded by the SECRETARY that the consignment note set out that to secure damages, "wilful" neglect must be proved.

H. J. WATKINS (Cornwall) said many cases arrived in a shocking condition.

GRIMSBY MAY RESCIND S.O. CONDITIONS

Sequel to Refusal of Exhibitors to Open

GRIMSBY exhibitors' refusal of the privilege of Sunday opening because of conditions which are too onerous has led to a recommendation to the Town Council by its General Purposes Committee that the conditions be rescinded. Strong opposition to this course was urged, but an amendment moved in Council was defeated.

The conditions it was sought to impose were :—

Maximum charge for admission for all members (male or female) of H.M. Forces in uniform shall be 7d. (inclusive of tax) to any part of the kinema, but such reduction of the price of admission shall not apply to the companions of members of H.M. Forces;

Members of H.M. Forces, in uniform, have priority over civilians and be admitted immediately on arrival, if accommodation is available;

Children under 14 years of age shall not be admitted unless accompanied by a member of H.M. Forces in uniform.

"No Power to Impose"

Moving the reference back of this recommendation, Coun. C. W. Hewson said that this action had apparently been taken because the Town Clerk had received counsel's opinion that the council could not enforce these conditions.

He had taken the trouble to find out that exactly the same conditions had been applied, and still operated, in York, where the Lord Mayor had said that the opposition came from a kinema organisation, but the opposition fell into line when kinemas outside the organisation accepted the conditions.

Coun. Hewson pointed out that a majority of the council had imposed these conditions and he deprecated references in the local Press to an "obstructionist minority."

"The reason this resolution was passed was because a majority of the council, with a desire to help the Forces, thought there should be a maximum charge, and room should be reserved for them," he said, "I submit that all members of the council who are sincere in their wish to see the troops go to the kinema on Sunday should vote for this reference back."

Ald. J. J. Sutton, seconding, said that the main consideration in this question was not catering for the troops; it was simply a profit-making business.

Ald. J. H. Tate (chairman of the Watch Committee) said that the Town Clerk had ascertained that the conditions could not be enforced; those applied in York were not quite the same.

"I say you are playing with the thing by sending it backwards and forwards just for cussedness," he said. "It is not reasonable to expect these kinemas to let people in for sevenpence. I put it to you that you are simply stopping these lads by trying to enforce this amendment."

On a vote being taken Coun. Hewson's amendment was defeated.

The KINE. is informed by an official of the Grimsby, Cleethorpes and District Managers' Association that the new position would be considered at the next meeting of the association.

He pointed out that while the rescinding of these conditions removed certain of the difficulties there were still other conditions, notably the charity clause, to which the association took exception.

GRIMSBY MANAGERS MEET

Co-operation Among Exhibitor Members

Members of the Grimsby, Cleethorpes, and District Cinema Managers' Association held their first annual dinner at the Tudor Café, Grimsby, on Wednesday evening.

C. Clow (chairman of the Association) presided, and was supported by T. Dawson Bell (vice-chairman), J. Edmondson (hon. sec.), Mr. and Mrs. R. B. Jones, Lieut Sedgewick, and Ald. and Mrs. E. Harrison.

Mr. Clow, extending a welcome to the guests, spoke of the happy spirit of co-operation which existed between exhibitors in the area.

Concert items were given by Miss Edna Keyes (comedienne), Albert Hewson (baritone), Peter Kilby (Regal organist) Mr. Clow and Arnold Mason (pianist).

SOUTHPORT'S SUNDAY DILEMMA

Licensing Committee's Two-fold Problem

Southport kinemas raised £900 12s. 2d. as the result of the Sunday charity levy last year.

In a report on Sunday concerts, the Licensing Committee state that they have tried to avoid giving offence to those whose religious convictions object to such functions, and at the same time to make reasonable provisions for the many temporary residents and for others, who owing to war conditions, can obtain little relaxation on week days.

Coun. H.S. Gent who has been elected chairman of the Sheffield Branch of the C.E.A. for the fourth successive year

BLITZ EFFECT ON BIRMINGHAM

Damaged Kinemas are Reopening

Birmingham, in common with other leading provincial industrial centres, has had its casualties as the result of raids by enemy action. In few cases, however, were direct hits registered, but like residential property, some 24 city and suburban kinemas have been damaged by blast or hits on adjoining premises.

The most seriously damaged houses were the Carlton, Taunton Road, Sparkbrook, and the Summer Hill Palace. The slight damage which occurred at the Gaumont Palace, Odeon Theatres, Perry Barr and Birchfields; Rock, Alum Rock; Orient, Aston; Tatler News Theatre; Plaza, Stockland Green, and Rink, Smethwick, has been repaired and these kinemas are again carrying on.

In the city both the Scala and Futurist Theatres are in the builders' hands, while, in addition among the suburban kinemas still closed, are the Coronet and Grange, Small Heath; Edgbaston Picture House; Regal, Handsworth; Luxor, Balsall Heath; Carlton, Sparkbrook; Summer Hill Palace; Palace, Bordesley; Coliseum, Saltley; Elite, Bordesley Green; Waldorf, Sparkbrook; Broadway, Bristol Street; Delicia, Gosta Green, and Princes Hall, Smethwick.

BLACK-OUT HITS SHEFFIELD SUBURBAN KINEMAS

A "Gentleman's Agreement" Arranged

THE QUESTION OF MORNING SHOWS TO MEET EMERGENCY NEEDS WAS A PROBLEM WHICH MEMBERS TRIED TO UNRAVEL AT THE MONTHLY MEETING OF THE SHEFFIELD BRANCH. A FORMAL APPLICATION WAS MADE TO THE LICENSING JUSTICES FOR HALLS TO BE ABLE TO OPEN AT 10 A.M., AND A "GENTLEMAN'S AGREEMENT" WAS ARRANGED TO CLOSE SOON AFTER BLACK-OUT TIME. THIS HAD PROVED TO BE DISASTROUS, ESPECIALLY TO SUBURBAN KINEMAS.

At Sheffield the bench would only agree to grant this application for extended morning time if kinemas agreed to close a half-hour after black-out. This understanding was given.

W. Irwin Mitchell, the solicitor representing the Association, had made it clear in court that the kinemas did not desire to give the same undertaking to close soon after black-out as they did when applying for temporary licences. Put in a difficult position by the attitude of the bench, he acquiesced to the condition laid down.

These music and singing licences were now granted subject to a "specific condition," i.e., that the kinemas should close a half-hour after black-out time. They were granted to 1 p.m. or 2 p.m. and covered earlier opening.

C. WHEATMAN said what was good for the central houses was not good for the suburban ones, who wished to keep open later.

After discussion, it was proposed that the music and singing licences be returned by those exhibitors who did not desire to have early morning shows, and that reliance be placed on the annual licences which permitted opening until 11 p.m.

Members, it was stated, wished to close at reasonable times, according to public needs. It was pointed out that Government Departments had issued instructions that public entertainment in war time had to be "interfered with as little as possible."

The S.O. Fight

Turning to Sunday opening, the Chairman (Coun. HAROLD S. GENT) gave details of the protracted proceedings. On December 3 the secretary submitted an application for all kinemas who desired to open to the Watch Committee. The Watch Committee met in December and again on January 16, and still the matter had been deferred.

A letter from the Town Clerk was read which stated that an application for permission to open on Sundays was as much an individual matter as applications to open on week-days, and, if permission was granted the applicant must agree to conform to conditions accordingly. The Watch Committee understood that all kinemas did not intend to apply to open. Applicants must state their intentions regarding conditions.

The CHAIRMAN said he failed to see why an application made on December 3 should be acknowledged as late as January 17.

It was agreed that the conditions should be as before when the application was originally made.

The National Presidency

It was carried that the nomination of Mr. Lewis be supported.

Fire Watchers

In regard to fire-watching, members pointed out difficulties. DENNIS C. WALLS said that authorities in two districts had accepted modifications. Kinemas had not enough men to carry out minimum duties of 48 hours per month.

One difficulty was that a kinema had large cubic capacity, but unlike factories of similar size, had small staffs. A second difficulty was that normally the kinemas were fully manned when air raids were started, and other trades, so far, were closed down during those hours.

He contended that to watch a kinema until midnight was usually enough, with, of course, assistance if there was an "alert" afterwards. Several authorities had met these points sympathetically.

The Chairman and several other members said they were collaborating with local tradesmen. Instances were given of kinemas supplying a room, suitably heated, for all-night fire watchers.

SHEFFIELD CELEBRATES SILVER ANNIVERSARY

Election of Officers

REPORT ON SUNDAY OPENING

FOR the fourth year in succession, Coun. Harold S. Gent will be chairman of the Sheffield branch of the C.E.A. He was re-elected, amid applause and tributes, at the annual meeting held on Friday. This was the twenty-fifth annual meeting, and, in that quarter-century. Coun. Gent is the first to have held office so long.

Coun. GENT said apologies for non-attendance had been received from T. H. Newton, T. F. McDonald and Coun. Oliver. It was the first annual meeting Mr. Newton had missed for many years, he added, but he had not been in the best of health. It was agreed that he be sent a letter of sympathy and with hopes of a quick recovery.

The CHAIRMAN said many had experienced the effects of air raids. To those members throughout the country who had suffered loss, expressions of regret were extended, and particularly to those whose premises had been so bombed that they would not be able to reopen during the war. He hoped they would find other spheres of useful work and to bring the country to a successful conclusion in the war.

He expressed deep appreciation of the work of the secretary (Arnold R. Favell), who was at the beck and call of members, during difficult days, for seven days per week and for 18 hours a day. He got work done.

For the first time the accounts were not so flourishing as in the past. This was not the fault of the secretary, but by the additional work and expenses brought about by the war.

Tributes were also due to the members of the Emergency Committee which, all round, had done well.

No Sheffield Sunday Opening

One particular item, Sunday opening, had been very controversial. The question was first raised in February last year. Then, in December, permission was granted for one hall to open only. There was now no Sunday opening in Sheffield.

A certain amount of dissension had been caused by the manner of opening. "We all regret the cause of that theatre having to cease operations, but there is no doubt that had matters been otherwise this difference which existed between the members and the proprietors of the theatre would have been ironed out and we should have had unanimity and concord again in the branch," he added.

Busy Meetings

The secretary's annual report stated that the difficult problems which arose during the year had caused increased attendances at meetings. Six special meetings had been held in addition to the usual monthly meeting to discuss: Sunday opening, to revise admission charges following increased Entertainment Duty; questions arising out of war damage.

A meeting of Doncaster members had been held in Doncaster to discuss Sunday opening, and the War Emergency Committee had met regularly.

During the year resignations of membership were received from Victory Picture Palace, Sheffield; Premier Palace and Rotherham Hippodrome, of Rotherham. No new members were enrolled.

Negotiations were carried out with the N.A.T.K.E., which resulted in the payment of war bonuses to employees.

The branch had tried to secure the rescinding of the regulations forbidding standing in Sheffield halls.

Much had been done to provide entertainment for wounded soldiers, free of charge, by five of the largest kinemas, and patrons' collections had provided the necessary transport.

Uniformity of increased prices was obtained following on the increased Entertainment Tax.

Officials for the Year

When it came to the election of officers, J. W. KEETON (vice-chairman) proposed that Coun. Gent be re-elected as chairman. Gratitude was due for the way in which he had conducted meetings through a difficult period and in preceding years. He would like to see him in office for a second two-year term. Also, being a city councillor, he was *au fait* with many problems.

Coupled with his tributes were those to the secretary, who so good-humouredly carried out his work, and to the delegates to the General Council who had such long and wearying war time journeys.

DAVID HEUGHAN seconded, and A. E. UPTON added thanks.

Coun. GENT expressed thanks and said he could only add that he had done his best. What they would be up against he did not know, but unanimity in the branch would enable them to keep their shows open to the public, and also to help the Ministry of Information to show items in days of stress.

Mr. Keeton was re-elected vice-chairman (Dennis C. Walls was the other nominee), and other officials elected and re-elected were: Treasurer, Donald Craig; secretary, Arnold R. Favell; auditor, Percy Toothill; trustees, Len Shaw, T. F. McDonald and E. C. Clayton.

Delegates, A. R. Favell, Mrs. Walls and Coun. Gent; delegates to General Purposes Committee, the chairman and A. R. Favell; delegate to the Sheffield Chamber of Commerce, A. E. Upton (in place of S. Kirkham), and C. Wheatman was elected in addition to others *en bloc* to the Sheffield and District Benevolent Fund Committee.

The committee will be as last year.

The CHAIRMAN said that Mr. Kirkham, owing to circumstances beyond his control, had to tender his resignation from the association. Mr. Kirkham said he had been connected with the branch for 18 years and had had a happy time indeed. He had been given great help with after-raid problems, and particularly by Len Shaw and his staff.

The Regal, Southend, has been acquired by Regis Productions and will be under the personal supervision of Archie Shenburn.

Anna Neagle, who stars in the title role, is shown with her two leading men, Richard Carlson, left, and Victor Mature in a scene from NO, NO, NANETTE, RKO-Radio's comedy with music

New Films at a Glance

Title and Rentier.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
*Ghost of St Michaels, The (A.B.F.D.)—British.	81 min. (A)	Will Hay, ... Claude Hulbert, Charles Hawtrey.	... Will Hay in another school farce with murder mystery and spy elements. Good all-round fooling.	Obvious box-office potentialities and mass appeal.
Hit Parade of 1941 ... ... (British Lion-Republic)—American.	86 min. (U)	Kenny Baker, Frances Langford, Hugh Herbert.	... Farcical comedy with music, songs and dancing. Story bright, if slight, numbers tuneful and comedy popular. Presentation both lavish and showmanlike.	Capital light booking for the masses. Good for youngsters.
No, No, Nanette ... ... (RKO-Radio)—American.	95 min. (U)	Anna Neagle, Richard Carlson, Roland Young.	... Elegantly mounted and artistically staged farcical comedy with music, adapted from the stage success. Story slight, but trimmings artistic, teamwork versatile, numbers evergreen and feminine angle obvious.	Attractive light booking for the majority of halls. Safe for youngsters.
You'll Find Out ... ... (RKO-Radio) American.	94 min. (A)	Kay Kyser, ... Peter Lorre, Boris Karloff.	... Spooky house crime play with vocal and jazzband interludes. Mixture incongruous yet effective. Cast versatile and staging showmanlike. Star values strong.	Very good novelty thriller for the masses. Should not harm youngsters.
Who Killed Aunt Maggie? (British Lion-Republic) American.	69 min. (A)	John Hubbard, Wendy Barrie, Willie Best.	... Murder mystery comedy-melodrama with a lively sense of humour. Teamwork good and thrills realistic.	Very good popular booking. Nothing to harm youngsters.

* A British Picture.

REVIEWS FOR SHOWMEN

Hit Parade of 1941

British Lion (Republic). American (U). Directed by John H. Auer. Featuring Kenny Baker, Frances Langford and Hugh Herbert. 7,747 feet. Release not fixed.

SPECTACULAR, elegantly staged farce with music, songs and dancing, describing the romantic vicissitudes of a youth forced to practise wholesale deception to prevent an uncle's rash speculation in an independent broadcasting station from coming unstuck. The amiable, light-hearted story is generously bolstered up with popular swing music—Kenny Baker and Frances Langford croon effectively—and clever tap dancing—Ann Miller has few equals in this sphere.

But neither the tale nor its embellishment is of paramount consideration. With all its dazzling asides and tuneful numbers, the show stands or falls on the inimitable humour of Hugh Herbert. As far as the masses go—and the troops—it will stand. Capital light booking for the crowd.

Story.—Ferdinand Farraday, dumb, absent-minded proprietor of a swap shop, foolishly exchanges his successful business for a radio station. When he takes over he discovers that the equipment lacks television. Undismayed, he trots off to the bank and raises a loan on stock he does not possess.

At this juncture David, Farraday's businesslike nephew, wisely decides to take a hand. His first step is to get Mrs. Emily Potter, owner of a prosperous Broadway store, to buy programme space. She insists that Annabella, her only daughter, is signed up to sing. To avoid losing a good customer, David arranges for his girl friend Pat to do the singing while Annabella appears from the television screen. The deception leads to romantic as well as commercial complications, but everything comes right in the end. Annabella turns out to be an accomplished dancer, Ferdinand and Mrs. Potter see eye to eye, the bank charges are met, and David and Pat find true romance.

Acting.—Hugh Herbert is Ferdinand Farraday, and his jittery humour fits the part perfectly. He scores a number of laughs. Mary Boland and Patsy Kelly also strengthen the comedy. Kenny Baker sings pleasantly as David, but his speaking voice is colourless.

Frances Langford is Pat, and she, too, is better singing than acting. Fortunately, neither has to meet big acting demands. Ann Miller tap dances cleverly as Annabella.

Production.—Story values alone do not make a very powerful contribution to the entertainment, nor, for that matter, do the musical trimmings—apart from Borrah Minevitch and his Harmonica Rascals, the individual turns and ensembles are, despite their lavish and elegant presentation, mainly stereotyped.

But running through the show is the inimitable wit of Hugh Herbert. He is the main pillar of the picture. Through him the many phases are augmented with showmanship. As for the grand finale, this conforms with tradition and, at the same time, is responsible for leg appeal.

What with one and the other, and Hugh Herbert in particular, the film's just the stuff to give the civilian and serving troops. Star and title values are obvious.

Points of Appeal.—Carefree plot, popular musical and dancing asides, good tunes, effective crooning, elegant and showmanlike staging, great comedy of Hugh Herbert, and obvious exploitation values.

You'll Find Out

RKO-Radio. American (A). Directed by David Butler. Featuring Kay Kyser, Peter Lorre and Boris Karloff. 8,550 feet. Release not fixed.

HERE we have a picture that offers an entirely new line in screen entertainment. It is a spooky house crime play with vocal and jazz band interludes and trimmings. The combination sounds incongruous, but in practice it is responsible for a popular, if at times protracted, alternation of melody, slapstick and thrills.

More important still, its cast, which includes those infallible masters of the macabre, Peter Lorre, Boris Karloff and Bela Lugosi, is of box-office dimensions. It gets it both ways.

Very good novelty thriller, one with wide exploitation angles, for the masses.

Story.—Kay Kyser and his Band arrive at Bellacrest Manor to play at the twenty-first birthday celebrations of Janis Bellacrest, fiancée of Chuck, Kay's manager. Bellacrest Manor, owned by Janis's Aunt Margo, is a gloomy place. Included in the party are Judge Mainwaring, the Bellacrest's legal adviser; Prince Saliano, a medium; and Professor Fenninger, a psychologist.

Janis believes that Saliano has a hold on Aunt Margo and engages Fenniger to unmask him. She and the rest of the party little know that Fenninger, Mainwaring and Saliano are in league to rob her of her inheritance. However, subsequent attempts on Janis's life eventually give the game away, and in the grand finale Kay leads a successful attack against the murderous crooks.

Acting.—Kay Kyser is a resourceful Kay; Peter Lorre, Boris Karloff and Bela Lugosi are effectively sinister as Fenninger, Mainwaring and Saliano; Helen Parrish is adequate as Janis, and Dennis O'Keefe is a cool Chuck. Ginny Simms supplies the vocal relief.

Production.—The film takes some little time to get into its stride and is no less reluctant to come to an end, but otherwise it covers its running time with a number of amusing and exciting thrills, which are all the more effective for giving the lowdown on the methods and tricks employed by bogus mediums.

Bright vocal and jazz band asides give showmanlike punctuation to the eerie highspots. Yet novel as the entertainment is, its cast is, from the box-office viewpoint, every bit as important as its contents. The two together represent lively, cast-iron, out-of-the-ordinary thriller fare.

Points of Appeal.—Ingenious basic plot, bright comedy, vocal and musical trimmings, effective atmosphere, bright dialogue, versatile teamwork, provocative yet appropriate title, good exploitation angles and obvious star values.

The Ghost of St. Michaels

A.B.F.D. American (A). Directed by Marcel Varnel. Featuring Will Hay, Claude Hulbert, Charles Hawtrey. 7,394 feet. Release not fixed.

ONCE again Will Hay takes up schoolmastering and teaches his boys in the inimitable manner that first won him fame as a comedian. It is this perhaps more than anything else which will ensure the popularity and mass appeal of the picture.

Besides schoolmastering in a lonely castle in Scotland, Will Hay finds time to investigate a double murder, and also help round up a German spy. It is unsophisticated stuff, but put over with a gusto and robustness that ensures its effectiveness at the box-office.

Story.—Will Lamb goes to a school which has been evacuated to a lonely castle in the north of Scotland as an assistant master. The story goes that the place is haunted, and one day the headmaster is found dead in the bedroom where the ghost is said to walk. A verdict of suicide is returned, but Lamb, another master, Tisdaile, and a boy, Thorne, have reason to believe that he was murdered by Humphries, the senior master, who had been given his notice.

The governors make Humphries headmaster, and he, too, is found dead. At an inquest suspicion rests on Lamb; he is the science master, and both men died of poisoning.

No one will take the position until Tisdaile is approached, and he, with the help of Lamb and Thorne, discover that the murderer is the housekeeper, a spy, who is keeping in touch with German submarines.

Acting.—Will Hay is his own inimitable self as Lamb, and he gets good support from Claude Hulbert as Tisdaile, and Charles Hawtrey as Thorne.

Felix Aylmer is good as the headmaster, and Raymond Huntley scores as his assistant.

The housekeeper is well played by Elliot Makeham; it is a small rôle, but important.

Supporting cast act up well in the team spirit.

Production.—Most of the opening slapstick is the Will Hay tradition. The boys rag him and he exposes his ignorance of science most amusingly in the classroom scenes.

These are in hilarious knockabout vein and generally well timed.

Later the murder mystery sequences are handled in a broad manner; what they lack in subtlety they make up for with robustness.

Highlights include the trapping of the would-be crime detectors in a torture chamber, and an inquest held in a hall which is also being used as a cowshed.

Settings of the castle are very good, and provide a spacious and unusual background for the fooling.

Marcel Varnel has once again utilised Will Hay's humour in a popular manner.

Points of Appeal.—Star in a school mystery story with a laugh in every foot.

No, No, Nanette

RKO-Radio. American (U). Directed by Herbert Wilcox. Featuring Anna Neagle, Richard Carlson and Roland Young. 8,642 feet. Release not fixed.

ELEGANTLY mounted and artistically staged farcical comedy, complete with music and song, smoothly, if leisurely, adapted from the international stage success. Evergreen gags and situation spring from a high-spirited girl's attempt to save a henpecked uncle from the stern consequences of rash peccadillos. The girl is herself entangled romantically, and the sentimental asides further encourage the essential feminine touch.

Versatile teamwork, together with tuneful and pleasantly reminiscent song numbers, effectively round off the artless yet engaging whole. Title values are yet another box-office characteristic. Attractive light booking for the majority of halls.

Story.—Jimmy Smith, a millionaire philanderer, is henpecked by his cheeseparing wife Susan. In spite of formidable wifely supervision he manages to get involved with Sonya, a dancer, Winnie, a painter, and Betty, an obvious gold-digger. Nanette, Jimmy's niece, learns the truth and sets out to save her uncle from himself, his girl friends and Aunt Susan.

Her good deed causes her to become indebted to Tom, a painter, and Bill, a stage producer. They complicate things by becoming rivals for her attentions, but true sportsmanship prevails in the end, and both Jimmy's and Nanette's affairs come to a happy ending.

Acting.—Anna Neagle is an attractive and provocative Nanette, but is given a little too much of the limelight. Her director's appreciation of her looks and talents get the better of showmanship. Richard Carlson, Victor Mature, Roland Young, Helen Broderick, Zasu Pitts, Eve Arden and Stuart Robertson work wonders with the frivolous story, in direct support.

Production.—The plot is typically musical comedy, but slight as it is it gains sufficient sustenance through the versatility of the cast, the artistic elegance of the staging, and the popularity of the tunes attractively to survive the film's prodigious running time. Certainly "Tea for Two," "I Want to Be Happy," and "No, No, Nanette" will bring back happy memories to more than a few. In surviving, it also cultivates feminine appeal. Title and star values should do the rest. All told, it is pleasantly diverting light entertainment of obvious box-office address.

Points of Appeal.—Artless, but evergreen, situations, decorative presentation, tuneful numbers, strong feminine angle, versatile and popular cast and great title.

Who Killed Aunt Maggie?

British Lion. Republic (A). Directed by Arthur Lubin. Featuring John Hubbard, Wendy Barrie and Willie Best. 6,625 feet. Release not fixed.

MURDER mystery comedy melodrama, presented on familiar, yet amusing and, at times, exciting lines. Body snatching, double murder and attempted murder are committed in a lonely house and story circumstances make intriguingly difficult the recognition and apprehension of the killer.

The leading players fill their allotted parts with skill and confidence, the comedy relief is first class, the climax thrilling and the direction resourceful. The compact and showmanlike combination of capable acting, crisp comedy and good thrills results in crime fare of proven popularity. Very good two feature programme proposition for the masses.

Story.—Kirk Pierce, a radio advertising man, and Sally Ambler, a writer of crime plays, quarrel on their wedding eve because Kirk thinks Sally's latest story wildly incredible. Their arguing suddenly ends when Sally is urgently called to the lonely home of her great-uncle, Charles Amber. Kirk follows Sally and on their arrival they learn that great-uncle Charles is dead and that his body has disappeared. The dead man's will names Sally as first beneficiary.

Bob Dunbar, a nephew, Cynthie Lou and Eve Benedict, nieces, and Dr. George Benedict, husband of Eve, only profit should anything happen to Sally. The estate is, however, held in trust until the death of Sally's Aunt Maggie. Subsequently Aunt Maggie is mysteriously strangled and later Eve meets her death in similar circumstances. To complicate matters further, Aunt Maggie's body also disappears.

The rest of the family are suspect, but after much hectic ado the killer is brought to light and his motive disclosed. The experience brings Kirk and Sally together.

Acting.—John Hubbard has an easy way with him as Kirk, Wendy Barrie is adequate as Sally, and Elizabeth Patterson, Onslow Stevens, Joyce Compton, Walter Abel and Mona Barrie are convincing as the victims and suspects.

Edgar Kennedy gets a few laughs as a dumb sheriff, but it is Willie Best, as the Ambler's jittery coloured servant, who really holds the play together. He is a born comic.

Production.—The play is definitely of the "who dunnit" variety, but stereotyped as it is, it is a good example of its popular type. Its strong suit is not its suspense, but its comedy. Willie Best, the coloured comedian, pops up at shrewdly timed intervals and his humour gives laughable punctuation to the manufactured thrills.

The presentation and direction are sound inasmuch as they help make every macabre situation a stepping stone to laughs. As a thriller the film is a very good comedy. An intriguing title and cast values provide the necessary selling and exploitation angles.

Points of Appeal.—Ingenious story, capital comedy twists, exciting and suspenseful grand finale and good title and cast.

SHORTS OF THE WEEK

A.B.F.D.

S.O.S. British (U). One reel. Release not fixed.—Very well photographed documentary dealing with the lifeboat service at Mousehole, Cornwall. The work of the men employed is well illustrated, as are also the risks they run. Very good programme item.

EQUITY-BRITISH

OH! WHAT A NIGHT. American (U). 900 feet. Release not fixed.—Knockabout comedy—a Chaplin reissue brought up to date technically—describing the antics of a couple of drunks. The gags, in the best Chaplin tradition, still create laughs. First-rate comedy fill-up.

PARAMOUNT

WINGS OF YOUTH. Canadian (U). Two reels. Release not fixed.—Documentary interest short illustrating the training of R.A.F. pilots in Canada. The full curriculum is given and it contains many thrills. Photography and commentary excellent. First-class propaganda-interest entertainment, a featurette that demands screen space.

Columbia

presents

WESLEY
RUGGLES'

ARIZONA

Starring

JEAN ARTHUR

with

WILLIAM HOLDEN

Warren William Porter Hall

Directed by WESLEY RUGGLES

COLUMBIA PICTURES

Read

Trade Press
REVIEWS

Columbia

presents

GLAMOUR FOR SALE

with

Anita Louise

Roger Pryor

June MacCloy

Directed by

D. ROSS LEDERMAN

COLUMBIA PICTURES

Read

Trade Press

REVIEWS

Columbia

presents

BLONDIE PLAYS CUPID

BASED UPON THE COMIC STRIP CREATED BY

CHICK YOUNG

with

THE BUMSTEADS

PENNY SINGLETON

ARTHUR LAKE

LARRY SIMMS

Directed by FRANK R. STRAYER

Produced by ROBERT SPARKS

COLUMBIA PICTURES

Read

Trade Press REVIEWS

Columbia

presents

FIVE LITTLE PEPPERS IN TROUBLE

with

EDITH FELLOWS

Dorothy Peterson

Ronald Sinclair

and the Little Peppers

Directed by **CHARLES BARTON**

COLUMBIA PICTURES

Columbia Theatre

MONDAY, FEBRUARY 10th

10.30 a.m. and 2.30 p.m.

Columbia

presents

ON GUARD

with

CHARLES STARRETT

Iris Meredith

and the

Sons of the Pioneers

Directed by

C. C. COLEMAN, Jnr.

COLUMBIA PICTURES

Columbia Theatre

TUESDAY, FEBRUARY 11th

10.30 a.m. and 2.30 p.m.

Columbia

presents

THE

LONE WOLF KEEPS A DATE

with

WARREN WILLIAM

FRANCES ROBINSON

Bruce Bennett **Eric Blore**

Directed by **SIDNEY SALKOW**

COLUMBIA PICTURES

Columbia Theatre

WEDNESDAY, FEB. 12th

10.30 a.m. and 2.30 p.m.

COLUMBIA'S SMASHING NEW LINE-UP

"Arizona" Heads New Group

Six Entertainment Hits

HOT on the heels of their highly successful Trade Show presentations last month, Columbia is following up with a further ambitious line-up of six big pictures, headed by the company's great and eagerly awaited dramatic spectacle of the outdoors, Wesley Ruggles' "ARIZONA." The new programme is said to include some of the finest popular box-office propositions Columbia has ever offered.

These new offerings provide further proof—if such proof were necessary—of the company's determination to fulfil their New Year promise that quantitatively, as well as qualitatively, 1941 would be the biggest year in Columbia's history.

The pictures will be screened in Columbia's Own Theatre, 139, Wardour Street, London, W.1, and there will be two presentations of each subject daily—at 10.30 a.m. and at 2.30 p.m.

Here are the titles, together with dates of presentations:—

Wednesday, February 5, **Arizona**, with Jean Arthur, William Holden and Warren William.

Thursday, February 6, **Glamour for Sale**, with Anita Louise and Roger Pryor.

Friday, February 7, **Blondie Plays Cupid**, with Penny Singleton, Arthur Lake and Larry Simms.

Monday, February 10, **Five Little Peppers in Trouble**, with Edith Fellows and Dorothy Peterson.

Tuesday, February 11, **On Guard**, with Charles Starrett and Iris Meredith.

Wednesday, February 12, **The Lone Wolf Keeps a Date**, with Warren William and Frances Robinson.

"Arizona"

A dramatic and spectacular saga of America's south-west, Wesley Ruggles' "Arizona," which was Trade shown on Wednesday, boasts a cast of 2,500 players. It is one of the biggest pictures Columbia has ever presented, and is claimed to be rich in story-value, colourful in background and produced on a tremendous scale. The picture's action is laid in the early settlement of Tucson, destined to become the capital of Arizona state, but then a bawdy, boisterous danger-ridden outpost which came to be known as "the most dangerous square mile in creation."

Ruggles, director of "Cimarron," that great outdoor epic produced in the early days of talkies, is said to have delivered his masterpiece in "Arizona." He is a master of open-air drama on the big scale, and produces an entertainment in which the box-office elements of drama, spectacle, romance, comedy and human interest are skilfully mingled.

Romance and Spectacle

But although produced in grand manner, "Arizona" never allows its spectacular element to overwhelm its powerful human story of a man and a woman who, overcoming great obstacles, find a home and happiness in a dangerous territory.

Jean Arthur appears as Phoebe Titus, a pioneer white woman who actually lived 80 years ago. Proud, ambitious, and aggressive, Phoebe has all the ruggedness and fearlessness of the tough and rowdy men with whom she struggles to civilise old Tucson. As the first white woman in Arizona, she succeeds in making a place for herself in a strictly man's world. Romance steps into Phoebe's life with the advent of Peter Muncie (William Holden), a young and daring adventurer who fires her with an ambition to do her part towards building a home which the couple can share. But it isn't all easy sailing in a lawless city dominated by crooked schemers and cut-throat gangs. And the real trouble for Phoebe begins with the arrival in Tucson of Jefferson Carteret (Warren William), a renegade gentleman whose decision to make an easy fortune out of a freighting business cuts across Phoebe's own plans for a similar enterprise. Carteret's methods are anything but honest, and a terrific conflict arises between these two parties.

Dramatic Highlights

Few films, it is claimed, have ever been packed with more dramatic and spectacular highlights. The pioneer trek to Tucson; the building of a rough-and-ready settlement which grows with the years; the dramatic way in which the lives of these pioneers are affected by the Civil War raging up north; the constant threat of attack by Indians, and the amazing cattle stampede scene in which a huge herd turn on Indian attackers and saves the day for Tucson—all this is graphically and forcefully portrayed in the Ruggles film. The fact that it is mainly a reconstruction of historical fact and that many of the characters portrayed actually lived, makes the picture all the more interesting. The climax itself, claimed to be one of the most gripping and suspenseful ever screened, gains tremendously by way of novel directorial treatment. American critics have already hailed Jean Arthur's acting as one of "the outstanding achievements of the year," and there seems little doubt that her performance will create the same sensation in this country. William Holden, who made his screen debut under the company's banner in "Golden Boy," gives a performance which, it is said, puts him definitely in the category of front-rank stars. Also outstanding in a huge cast are Porter Hall, Paul Harvey, Regis Toomey, Edgar Buchanan, Colin Tapley and Paul Lopez.

"The Lone Wolf Keeps a Date"

Hailed as the most entertaining of all the exciting screen adventures of the Lone Wolf, "The Lone Wolf Keeps a Date," again features Warren William in the title rôle, and the date he keeps is one with Frances Robinson.

Michael Lanyard, the Lone Wolf, pursues both romance and robbery, with gay Florida's glittering sands serving as their background. With his faithful assistant, Jamison, he stumbles into a maze of mystery and intrigue surrounding the kidnapping of a retired millionaire. When he learns that beautiful Patricia Lawrence is involved in the case, Lanyard assumes complete charge of the case and the £20,000 ransom money, which Miss Lawrence had been holding, and flouting both crooks and police alike, manages to locate the kidnapped millionaire. He is himself captured, however, but with typical Lone Wolf audacity, succeeds in pulling a "fast one," and in a thrilling climax outwits crooks and police.

Other prominent players in the cast include Eric Blore as Jamison, Bruce Bennett, Thurston Hall, Jed Prouty, Fred Kelsey and Don Beddoe. Sidney Salkow directed.

"Glamour for Sale"

A sensational story about one of the most vicious blackmailing rackets in America, is told in "Glamour for Sale," with Anita Louise and Roger Pryor in the leading rôles. Also in important rôles are June MacCloy, Frances Robinson and Don Beddoe.

Hailed as an exciting and timely story, the film exposes the crooked "Date Bureaus" which are flourishing in every large city in America, for the purpose of providing paid girl companions for lonely business men. Their possibilities as fields for blackmail have been recognised by racketeers who now control most of these bureaus.

Roger Pryor is seen as a special investigator who is assigned to get damaging evidence on the Companion Club, a date bureau run by two racketeers. He enlists the support of Anita Louise, playing the part of an "escort" girl in one of the few legitimate bureaus. Everything goes along as planned until one of the racketeers recognises Pryor as a policeman. This identification leads to a smashing climax with the excitement and thrills piling up fast.

"Blondie Plays Cupid"

The same lovable characters—Blondie, Dagwood, Baby Dumpling and "Daisy"—return in "Blondie Plays Cupid," latest in the highly popular series based on Chic Young's comic strip and starring Penny Singleton, Arthur Lake and Larry Simms.

Generally hailed as the most entertaining of all the "Blondie" hits, I am told this seventh edition of the series also includes Glenn Ford, Danny Mummert, Jonathan Hale, Irving Bacon and Spencer Charters. Blondie befriends a young couple, planning to marry, and makes all necessary arrangements for their elopement. Mild complications arise when the prospective groom sprains his ankle and Blondie insists that Dagwood go through with the elopement for him. And then things begin to hum when he tries to elope with the bride's father by mistake. Matters really come to a head, though, when right in the midst of all this trouble, Baby Dumpling lights a stick of dynamite, believing that it's only a harmless firecracker. Their delirious adventures pile up in rip-roaring fashion and, of course, they happily blunder through to overwhelming success. The film was directed by Frank R. Strayer.

"Five Little Peppers in Trouble"

Claimed to be easily the best of the popular and famous Columbia series, "Five Little Peppers in Trouble" resumes the adventures of the Pepper brood where they left off in "Out West With the Peppers."

The cast remains the same as in previous Pepper films, with versatile Edith Fellows again playing the rôle of Polly Pepper, little Dorothy Ann Seese, Dorothy Peterson, Tommy Bond, Charles Peck and Bobby Larson, Ronald Sinclair and Pierre Watkin.

The youngsters are sent to a private boarding school at Rutherford, where life is made very difficult because of the ragging inflicted upon them by their snobbish classmates. The Peppers are miserable and want to leave school immediately, but Polly impresses upon them the fact that their departure will make Mrs. Pepper unhappy. They agree to stick it out and try to win the other students' respect. However, when Polly is given the leading rôle in the school play, two of her jealous classmates accuse her of being responsible for a serious accident at the swimming-pool. The way in which Polly, with true Pepper courage, manages to clear herself of the charge, furnishes the dramatic highlight of a very entertaining picture. The picture was directed by Charles Barton.

"On Guard"

Acclaimed as the finest outdoor drama yet to star the popular Charles Starrett, "On Guard," involves Starrett and his leading lady, Iris Meredith, in a thrilling tale set in the tree-studded landscapes of the Canadian Northwest. The talented radio and screen combination, Sons of the Pioneers, contribute the music of the North Woods.

Others in the cast include Stanley Brown, Edmund Cobb, Dick Curtis, Kenneth MacDonald and Albert Morin. C. C. Coleman, Jr., directed.

Jean Arthur and William Holden in a scene from ARIZONA, Columbia's great out-door spectacle, was Trade shown on Wednesday. Wesley Ruggles directed

NAMES IN THE NEWS

D.C.M. for Perry Bar Odeon—Ex-Projectionist in Charge at Bristol—Grimsby Farewell to Band Leader—"Smiddy" Joins the R.A.F.—Graham Little in Naval Concert Party

Joseph Frank Ritchie, who has just succeeded Miss Mary Ann Nutt as manager of the Atlas, Stechford, Birmingham, has had charge of the new Castle Cinema, Castle Bromwich, since it opened in August last. In taking up that position he was returning to kinema management for the second time in his career. As long ago as 1902 he toured the country as manager of travelling kinema shows, and subsequently became well-known in industrial publicity circles in the Midlands. For a few years prior to going to the Castle Bromwich Cinema he held posts in the outdoor entertainment world.

The transfer of manager **Walter Henry Domoney** from the Odeon, Perry Barr, Birmingham, to the Bridgwater Odeon, Somerset, has been followed by **Frederick Easthope** being appointed to succeed him. During the Great War, manager Easthope finished up as captain in the Royal Warwickshire Regiment and was awarded the D.C.M. with bar. Joining Odeon as assistant to Pat Campbell at the Sutton Coldfield house some four or five years ago, he subsequently had charge of the Brierley Hill Odeon before being transferred to the Odeon Theatre, Kingstanding, two years ago. Manager Easthope is on National Service again, for he holds the post of Acting Convoy Leader in the A.R.P. for the Birmingham area.

A well-known physical culture expert, and formerly an Army instructor, manager **Leonard Poole** now has charge of the Odeon, Kingstanding. For the last few months relief manager in the Birmingham area, he formerly had charge of the Odeon, Croydon, and before that was house manager at the Odeon, Acton.

B. Newton Byerley has resigned the managership of the Granada (A.B.C.), Dovecott, Liverpool, owing to ill health. Mr. Byerley had been with A.B.C. for nearly five years, first at the Carlton, Tuebrook, Liverpool, and for the last 4½ years at the Granada. Before going to the Carlton, Mr. Byerley was in charge of the Palais de Luxe, Liverpool, for 4½ years. He opened the Dingle Picturedrome, Liverpool, as manager, and held that position for 17 years (with the exception of war service, when Mrs. Byerley held the licence), until that theatre was acquired and closed down by Gaumont-British. On the site of the old Dingle Picturedrome now stands the Gaumont, Princes Park.

W. Higgins has been appointed manager of the Granada, Dovecot. Mr. Higgins was assistant manager at the Granada, and before being appointed to that position was manager of the Grand, Warrington.

Alfred Richards, who has been appointed manager of the Odeon, Wealdstone, to succeed **Reginald Marks**, who has left to take over the Odeon, Uxbridge, has been organist-manager with Odeon for six years and, as a broadcasting organist, he is known to a large number of radio listeners. He comes to Wealdstone from the Odeon, Islington, although for the last three months he has been recuperating from the effects of nerve trouble sustained when he was travelling in a London train which received a direct hit from a bomb. He has introduced organ interludes at Wealdstone after an interval of several months and the audiences in the last week have given them a big welcome.

E. Wyatt, who has been serving as house manager at the Dominion, Harrow, under H. J. W. Raphael, has left to take up a position in a business at Hatfield.

Ernest Riches, formerly operator at the Savoy, Blackburn, is now serving with the R.A.

Leading Seaman **Richard Edward Stanton** (25), Fleetwood, serving on H.M.S. *Southampton*, is safe. He was formerly employed at Pier Cinema in the operating-box.

John A. M. Floyd, who has been appointed assistant manager to W. Riley at the Odeon, Bristol, comes from the Ritz, Hereford, where he has been for the last seven months. Previous to joining Odeon, Mr. Floyd was for some time with A.B.C. He has been in the kinema business, in which he started as a projectionist, for about six years.

Good wishes for a safe and speedy return were accorded to **Mark Hardy**, leader of the band appearing at the Plaza, Grimsby, who is joining H.M. Forces, at the annual dinner of the Plaza staff.

Charles Clow (manager) presided and was supported by Mrs. Clow, Mr. and Mrs. Mark Hardy and L. Furman, who carried out the duties of toastmaster.

In responding to a toast submitted by W. Newton, Mr. Clow referred to the happy relationship which existed between management and staff. He also extended good wishes to Mr. Hardy and spoke of the great success which the introduction of the band had been at the Plaza.

An entertainment was contributed by Mark Hardy, Arnold Mason, Mr. and Mrs. Clow, Miss M. Martleet and Vic Garrard.

After ten years as manager of important kinemas in the provinces, **Geoffrey A. Foster** has returned to take over the general managership of the Regent, Brighton, in succession to **F. J. ("Smiddy") Smidmore**, who has volunteered for the R.A.F.

Mr. Foster, who returns to the Regent, where he was assistant manager ten years ago, comes from Bristol, where he has been general manager of the Regent Theatre for the last two and a half years. He was at Bristol during the recent air raids, and has lost all his personal belongings as the result of the bombings.

His family have old associations with Brighton, for some years ago both he and his mother, Mrs. J. J. Foster, were responsible for a number of successful amateur theatrical productions in the town. Prior to first joining the staff of the Regent, Mr. Foster set out on an architectural career. For six years he was in the architectural department at Brighton of the Chichester Diocesan authority, and he also spent two and a half years in a similar capacity with the East Sussex County Council at Lewes.

Another Manchester showman to join the R.A.F. is **A. E. Smith**, resident manager of the Gaiety. He is succeeded by **Frank Ingham**, the assistant resident manager.

A note from **Graham Little**, who used to delight kinegoers in the New Southgate region, from a well-known East Coast resort where he is training for R.N. minesweeping service, tells me that although he has not yet gone afloat, local residents (naval and civilian) recognised an entertainer as soon as he arrived, and he was promptly enlisted in the depot concert party, which also includes Eric Barker (of the B.B.C. feature, "Howdy Folks") and Billy Farrell, ace trumpeter from Ambrose's orchestra. Little is acting as "feed" to Barker as well as presenting his own solo turn. Every week the troupe gives an ambitious revue in the local theatre and is, he says, proving very popular. This is a grand continuation of his work in the West, where he helped to collect £341 for local Service funds.

J. S. Coldrick, manager of the Cinema House, Sheffield, for the past five years, has joined the Pioneer Corps. Before coming to Sheffield he managed kinemas at Birmingham, Coventry, Stoke-on-Trent, and on the South Coast.

Arthur Richards, who has been manager-organist at the Odeon, Islington, for a considerable period, following nine weeks' absence owing to raid injuries, is now back at work, transferred to the Odeon, Wealdstone, Harrow, as manager-organist. He is replacing manager **R. Marks** at this theatre, who has been transferred to the Ambassador, Hayes, Middlesex.

A. E. Crabbe, recently appointed manager at the Picture House, Leicester, comes from the Gaumont, Birmingham, and is no stranger in the Midlands, where he was previously publicity manager for some 30 halls, a position he still holds in an advisory capacity. He has also been responsible for many stage shows.

"GLAMOUR FOR SALE"

Anita Louise, Roger Pryor and June MacCloy have the leading roles in Columbia's new comedy-drama GLAMOUR FOR SALE, which is to be Trade shown in the company's Own Theatre, 139, Wardour Street, to-day (Thursday), February 6, at 10.30 a.m. and 2.30 p.m.

SOUTHERN DELEGATES CRITICISED

Leeds and G.C. Attendance

"PROVINCIAL MEETINGS JUSTIFIED"

PIQUANT comments on the attitude of some of the southern members of the General Council on the holding of G.C. meetings out of London, with some reference to the Newcastle meeting, were made by Claude Whincup and Charles P. Metcalfe at the annual meeting of the Leeds branch of the C.E.A.

The point was raised by Mr. WHINCUP in reference to the General Purposes Committee discussion on the venue of future General Council meetings.

"Many of you will be aware," he remarked, "of the strong criticisms that have been made by some General Council members about the meetings being held in various parts of the provinces, for reasons alleged to be due either to a lack of courage on the part of the delegates in facing up to London, or desire to go joy-riding, or both.

"I was rather amused to learn that one London member who had been a party to such words of condemnation was actually so inconsistent as to complain after the last General Council meeting that he had not had time to see anything of Newcastle. It is beyond my comprehension to know how he can be satisfied."

Mr. Whincup added that when they examined the circumstances they could well decide whether it called for any greater degree of courage to visit London than many other large provincial centres, in view of recent action by the enemy.

Secondly, could they imagine the joy the delegates get in travelling on overcrowded trains often many hours overdue, stopping at every little station, often, too, in darkness because of air raids, and usually without any facilities for obtaining food either on the train or intermediate stations?

Then came the effort to find accommodation in a strange town in the black-out under weather conditions which were probably far from pleasant. All this took one away from one's own business for two or three days. So, even though a very pleasant luncheons may be thrown in, could this be considered joy-riding?

The indignant complaints from some southern members of the waste of time in travelling to the provinces was, it seemed to him, rather selfish expression.

Unlike most trades, this business seemed to encourage characteristics of speech which they were more accustomed to hear from "big shot" screen gangsters, mixed with Palladium wisecracks, and seasoned with a little of the technique of certain well-known political orators. In thought and action there seemed to be a total disregard for the other man's opinion and the democratic constitution of the Association.

"Personally, I support the view that the interests of the Association in quiet and unhurried debate and the convenience of the majority of the delegates are best met by holding the meeting outside London, but within easy reach of London, Reading, and the Midlands. One can only express the sincere hope that we can, in the future, manage to successfully promote more tolerance and goodwill within our ranks.

"I supported a resolution that at the moment General Council meetings were not necessary every month, and that next month be confined to a meeting of the General Purposes Committee only in London, but this was lost. I am glad, however, that a suggestion from Mr. Metcalfe that the meeting be held in Nottingham was accepted, because I consider this will meet the views governing the convenience of the majority."

London's Disadvantages

Mr. METCALFE remarked that one of the things he had against London was that they could not have committee meeting after 4, because the London members wanted to get away, or start before 11 in the morning, because the London members did not reach the venue before then. They had to stagger through a black-out to find accommodation and then time was so restricted, whereas in provincial centres they got down to it right away, and were able to get away the following afternoon.

Mr. Metcalfe said he moved Nottingham for convenience. Answering a comment that there were only 27 members at Newcastle he recalled that there were only 28 at the only meeting in London since the *blitz*. One of the comments was from a London delegate who had only attended two of the last seven General Council meetings in London.

There was every justification for having meetings in the provinces—perhaps not so far as Newcastle. Still, Mr. Hinge had not had a G.C. visit to Newcastle during his presidency, and it seemed to him discourteous to make a fuss about it.

Robert Taylor and Norma Shearer in ESCAPE (M-G-M), which is just concluding its third successful week at the Empire, Leicester Square

Right to Attend Their Kinema

I. O M. VILLAGERS BARRED FROM FILMS

Port Erin Village Council intend to take a firm stand to defend the right of a number of their villagers to attend the local kinema.

These villagers live outside the area forming the women aliens' detention camp, though they are within the village district of Port Erin.

Under the regulations governing the aliens' camp they are only permitted to enter the village on matters of business, and that has meant their exclusion from the local kinema shows—a privilege enjoyed by the alien women themselves.

Following a petition of protest signed by 58 of these affected villagers, the village council sought an interview with Dame Joanna Cruickshank, the Commandant of the internment camp.

Dame Joanna replied: "I regret that I am unable owing to pressure of work to accept the invitation. . . . I think they (the villagers) should view the matter from quite a different angle and realise how infinitesimal this inconvenience may be compared with what their fellow countrymen elsewhere have to put up with."

John Keggin, chairman of the village council, said: "This comparison is particularly odious coming from the Camp Commandant.

"I wonder whether, when she receives complaints from the internees about their billets, and so on, she refers the aliens to the British women of Coventry, London, Sheffield, Manchester or Bristol?"

The Council decided to make representations elsewhere, and, if necessary, to the Home Office.

HYPOCRISY OF THE S.O. CHARITY CONTRIBUTION

Eastern Counties' Chairman's Straight Talk

"I THINK it is nothing less than hypocritical that we should be compelled to give something to charity for being allowed to open on a Sunday," said D. M. Attree, Gorleston, who had just been elected chairman, when speaking to members of the Eastern Counties branch of the C.E.A. at the annual luncheon.

Referring to Sunday entertainment, Mr. Attree said that exhibitors were among the greatest supporters of charitable objects. They had been told more or less—though not in actual words—that it was wrong to open their kinemas on Sunday but quite all right to open if they gave something to charity. That seems to be something that should never have been allowed.

D. M. ATTREE

"We as an Industry are only too pleased to help any deserving charity," said Mr. Attree. "We have done it in the past and we would do it in the future. Very little is being done in the way of charity now except by the money we have to give.

"I have never been in favour of Sunday opening as I have always felt that I, and the kinema, needed a rest. Now we are opening I never feel that I have committed a wrong by giving the shows. I come away from the kinema on a Sunday evening more pleased that I have been able to do a national service in helping to entertain the people on a Sunday evening."

Mr. Attree thanked the members for the honour they had given him and spoke of the help that combines had given the individual exhibitors. They as an Industry were performing a great national service.

Mr. Attree welcomed Mrs. Protheroe, who is managing the Cinema, Norwich, while her son is on active service, and spoke of the happy associations they had had with both her husband and her son.

The retiring chairman (W. F. BOSTOCK) proposed the health of the chairman and vice-chairman, and Mr. Attree toasted the lady members and the visitors.

E. V. Harrison (vice-chairman) proposed the health of the retiring chairman, Mr. Bostock, who said it had been a pleasure to work for them during his three years of office.

Officers for the Year

At the business meeting of the branch, when Douglas Attree was elected chairman, Mr. Bostock was thanked for his services by E. V. Harrison, who was elected vice-chairman.

Other officers appointed were: E. H. Field (Yarmouth), treasurer; A. F. Kent, auditor; E. V. Barr, secretary; Mr. Bostock and Mr. Attree, delegates; Mr. Bostock, member of the General Purposes Committee; R. J. Atherton, G. F. Allen, G. Graves, H. W. Pinchon, R. Pareezer, J. H. Troughton, W. S. Hudson and Mrs. E. E. Hipperson, committee.

Quarterly meetings were arranged for 1941.

SCOTS C.E.A. SECTIONS REVIEW THE YEAR'S WORK

Continued from page 9

Harry Niblock in a comedy sketch at the Panopticon, "owned by a man named Pickard." (Laughter.) "I don't know whether it was Mr. Pickard here or his father." (Renewed laughter.)

He had been very pleased to see the working of the Scottish branch, in particular their wise decision regarding the Press. If they had excluded the Press they would have had people coming out with garbled versions to the Press.

"If there are people who are, because of the Press, afraid to say what they think," commented Councillor Mears, "they had better sit down and not say it."

Mr. Mears went on to speak about his nomination for a second term. If Mr. Lewis came out on top he would shake him by the hand. He himself stood in the interests of democracy.

Mr. LEWIS also spoke about the problems they had passed through and those that faced them in the future. How they were going to arrive at some sort of solution for them at the moment quite frankly he did not know.

W. R. FULLER, the general secretary, also spoke, his remarks principally dealing with the letter he had sent to the Board of Trade regarding the quota problem.

The Territorials

After the usual routine business and the secretary's and treasurer's reports had been adopted, reports from the sections were received.

ABERDEEN (Ritson Bennell).—The section had several meetings during the course of the year, almost exclusively concerned with the question of War Bonus. At the request of the Lord Provost they held a good many shows, bringing in a total of £750. They had also discussions with the N.A.T.K.E. on the question of female juvenile labour whereby they got the union to agree to the employment of girl pages in place of boy pages.

DUNDEE (Miss McIntosh).—The section had held 21 meetings as well as emergency meetings. Some of these were with the N.A.T.K.E. Business had been extremely weak, but they were still optimistic and "compared with our friends in the south we have a great deal to be thankful for."

EDINBURGH (Mr. Marchbanks, interim secretary in place of Mr. Salmon now with His Majesty's Forces).—In the first week of this year the section and the east of Scotland had held a successful ambulance week when a sum of £1,741 was collected—an excellent result after a hard week's work. One ambulance would be purchased and they were approaching the Red Cross authorities regarding the balance of the money, whether they wanted the whole of the money to pay for an ambulance or whether the balance be apportioned for surgical equipment.

DUMFRIES (J. J. Jagger.—Only one meeting was held during the year. The magistrates had now granted permission to open on Sundays under only one condition—that Service men and women be admitted at half price. Business had been very good.

ARBITRATION PANEL (A. Twaddle). — No meetings during the year.

E.T.U. (Ritson Bennell).—Innumerable meetings held. Mr. Bennell detailed the negotiations with the E.T.U. and the N.A.T.K.E. in regard to their applications for wage increases. He commented that their feeling throughout these negotiations was that whatever might be the merits of the matter, whatever might be the best method of settling wages "we are in point of fact paying better wages than almost any part of the country."

Many halls in Glasgow rank as "A" halls which, in Edinburgh and other districts, rank as "B" halls. Taking this into account the wages paid are as high as many parts of the country and higher than in many other parts.

Mr. Bennell said that the Industrial Court gave the exhibitors no change in the system of classification, but they did support them against the cost of living basis, giving them a flat rate of wages.

S.O. HOURS DICTATED BY PUBLIC

Leicester Reverts to 5 p.m. Shows

Leicester kinemas have returned to 5 o'clock Sunday opening, it having been found that earlier opening and earlier closing is not just what the public wanted.

Permission for the change was granted by the Leicester Watch Committee, when it was mentioned at a committee meeting that a sum of £500 representing the first quarter's return of the percentage of takings is to go to local charities. It is estimated that the income for a year will be about £1,500.

Derek Farr, Peggy Ashcroft and Margaret Lockwood in the Soskin production QUIET WEDDING (Paramount), now enjoying a successful season at the Plaza

THE UBIQUITOUS KINEMA

Bert Elton Addresses Rotarians

Herbert Elton, managing director of Midland Empire Theatres, a member of the North Regional Committee of E.N.S.A., and Notts and Derby branch delegate to the C.E.A. General Council, addressed Rotary Club members at a lunch in Nottingham last week on the film Industry. His title was "Some little bits and pieces from a movie jig-saw." He explained the Ministry of Information's film service and the film section of E.N.S.A.

In addition to showing in 400 places weekly, from the Orkneys to Land's End, he said equipment had been sent to Iceland, the Middle East, and other places, and he had no doubt that when our troops entered Tobruk they found a kinema there. His general conclusions were:—

"While the kinema's primary purpose always must be the entertainment of its patrons, it had become the fountain head of many public movements, and its uses were manifold.

"In its first aspects the kinema has become an institution unique in its potential service. It may, and does, embrace much which formerly lay exclusively in the domain of the church, the school and the newspaper.

"It is to be expected that the kinema will be one of the ultimate factors in developing and establishing international understanding and good will between nations."

The two Bristol central kinemas—Odeon and New Palace—which were granted alternative afternoon or evening hours for Sunday opening by the licensing magistrates have for the present chosen the afternoon times, finding that patrons appreciate the fact that they are able to see the full programme and still be able to get home before black-out.

SUNDAY OPENING STEPS IN THE PROVINCES

Nine Bristol Kinemas Open

ROTA SCHEME AT MILFORD

Service Appeal Succeeds at Bristol

BRISTOL licensing magistrates gave permission to three more kinemas to open on Sundays at a special session last week. This brings the number now entitled to open up to nine.

Applications were made on behalf of 26 houses, six of which—Odeon, New Palace, Savoy, Vandyck, Scala and Ambassador—were granted licences to open on Sundays in September last.

On behalf of applicants, Dr. Veales stressed the need for the entertainment of the troops, and said exhibitors were willing to do anything to co-operate with the military authorities for this purpose. He also asked that the hours of opening should be extended in order that exhibitors should not have to bear a loss through smaller attendances after black-out time. He therefore asked that the hours of opening should be from 2.30 to 9.30 p.m.

Col. Cherry, commanding the troops in Bristol, gave evidence in support of the application and pointed out that Sunday afternoon was the soldier's only half-day. In reply to a question from the bench, the colonel said there were more troops in Bristol at present than there were six months ago and there would certainly be no decrease in the number. He would rather have the troops spread over several theatres than concentrated in one or two.

Col. Cherry gave further evidence bearing on the matter, but stated that he did not wish to give this in open court, and the magistrates consented to hear it *in camera*.

It was pointed out that in the case of two central houses—the Odeon and New Palace—the magistrates had permitted the original hours fixed for the evening to be altered to the afternoons.

F. G. W. Chamberlain, chairman of the Bristol branch, gave evidence that if the performances had to be restricted to the evenings it would be impossible, under present black-out conditions, for exhibitors to make a profit.

G. H. Blackburn, of the New Palace, gave evidence regarding attendances, and said that his experience of afternoon performances was that more than 50 per cent. of the audience was in uniform.

F. A. Seal, of the Savoy, also testified to the large proportion of military amongst the audiences.

A member of the bench pointed out that black-out would become later in the evening as the year progressed, and this would do away with the objection to evening performances.

After discussing the matter in retirement for some considerable time the chairman, Dr. Stanley Badock, announced that the licences of the six houses which were already opening would be renewed, and new licences would be granted to the Globe, Lawrence Hill, the Broadway, Knowle, and the Orpheus, Henleaze. Hours of opening would be from 4.30 to 9.30 p.m., with the exception of the two central houses—the Odeon and New Palace—which would be allowed to open either from 2.30 to 7 p.m. or from 4 to 9 p.m., whichever they thought would suit them best. The charity contribution would remain at 7½ per cent., but returns could be sent in monthly.

The licences would be granted to August 31, when the magistrates would again review the position.

EXETER INSISTS ON RESERVED SEATS

For the Forces

In connection with kinema Sunday opening, the Exeter Corporation has now decided that the opening hours shall be from 5.30 p.m. to 9.30 p.m.; that children under 16 be not admitted; that the matter be reviewed in May. They also direct that the 9d. seats throughout be reserved to men and women in uniform, to include the Home Guard, Special Police and Civil Defence personnel.

MARLOW DECIDES TO APPLY

Marlow Urban District Council has again debated the problem of Sunday opening.

Two objections had been received protesting against the council's proposal to apply for an Order to open the local kinema on Sundays—one from the Lord's Day Observance Society, the other from a local minister.

The proposal that the council proceed with their application for a Sunday opening was carried.

HALFPENNY A SEAT CONTRIBUTION

Gloucester City Council has agreed to the Sunday opening of kinemas in the city and has fixed the charity contribution at one halfpenny per seat, the amount to be paid on the full seating capacity whether the seats are occupied or not, and to be in addition to the statutory percentage payable to the Cinematograph Fund.

The opening is the result of a compromise between the various parties interested in the question, including some, at least, of the opponents of Sunday kinemas.

Military Plea Ignored at St. Austell

J. T. Harry, chairman of the St. Austell Urban Council, by his casting vote, turned down the appeal of the competent military authority for kinemas to be opened on Sundays.

It was pointed out at the meeting by J. Luker that on a recent Sunday a film was shown at the Church Hall, and that there was such a rush for seats that soldiers, evacuees and residents had to be turned away. He understood that nearly 2,000 people signed a petition before the war in favour of the opening of kinemas in the district. He had inquired of scores of soldiers and officers and all were in favour of opening, including the padre, who gave the film at the church hall.

E. W. Galley, who seconded the opening, said the application was not made by the kinemas, but by the military.

F. Nettle did not see any more harm in Sunday opening than having kinemas in a church hall on Sundays.

A. H. Hobbs urged that they should not deny the right of the people to spend a Sunday as they choose, and pointed out that to-day we were fighting for freedom.

Nine voted for and nine against, and the chairman gave his casting vote against.

PATRONS RESTRICTED AT MILFORD

Milford Haven Town Council meeting, on Thursday, decided to reverse its previous decision not to allow the Sunday opening of kinemas.

The conditions agreed upon are that only one kinema should be permitted to open each Sunday, on an alternative basis, and that admission should be restricted to members of His Majesty's Forces in uniform, to be accompanied by not more than two civilians.

The Welsh National Council of the Lord's Day Observance Society had been informed that the council were not prepared to receive a deputation, but were willing to give consideration to any written representations. The Rev. J. T. Jones, North Road Baptist Church, wrote that there was no real demand for Sunday opening of kinemas and that the much-criticised churches were doing their bit quietly. The two clergymen on the Council's Entertainments Committee were in favour of the proposals.

SUGGESTION OF SERVICE PRESSURE RESENTED

Bridlington Town Council has confirmed the decision of the General Purposes Committee to apply to the Home Office for an Order for Sunday kinemas in Bridlington for the duration of the war. An amendment to refer the resolution back was defeated.

At the meeting of the Town Council on January 29 Coun. J. W. Wilson moved that the resolution be referred back. One reason put forward for having Sunday kinemas was to keep the soldiers off the streets and out of public-houses; he had walked the streets himself on Sundays and found few soldiers about.

Ald. C. H. Holmes seconded the amendment.

Coun. T. B. Killen alleged that pressure had been brought to bear upon members of the Council by the military authorities. If this was so, they were usurping the civil rights of the Council to make its own decision.

Ald. H. Harker said that no pressure whatever had been brought to bear upon the Council. The resolution was the result of a request by soldiers to their officers, and out of 85 soldiers who were asked if they wanted Sunday kinemas 84 had replied "Yes."

John Huband and Wendy Barrie in a scene from WHO KILLED AUNT MAGGIE? (British Lion) reviewed in this issue

TESTIMONIAL TO EIRE FILM CENSOR

"Fair Play to Renters and the Public"

A SOUVENIR booklet, containing the names of his friends and well-wishers who were associated with the presentation, and a cheque for £646 10s. have been presented to James Montgomery, former Irish Film Censor, to mark the occasion of his retirement.

The presentation was organised by a committee representative of all sections of the film Trade in Eire, and of Mr. Montgomery's other friends, and the subscriptions came from people in every walk of life in the country, from London, Birmingham, Croydon and Ulster.

The well-known signature—familiar to all kinemagoers—"J. Montgomery," is reproduced on the cover of the booklet, which has been sent to all subscribers. Inside is a reproduction from a painting by Leo Whelan, R.H.A., of Mr. Montgomery in period costume of 1830 which he wore at the Bi-centenary Ball of the Royal Dublin Society in 1931, and a later sketch by Alan Reeve of the Film Censor at work, which first appeared in the *Irish Times*.

In a letter to Mr. Montgomery, which is signed simply "Your Friends," this passage occurs :—

> On your retirement from the post of Film Censor we . . . desire to say how keenly we regret your retirement and how grateful we feel for the distinguished services you have rendered to this community during your long occupancy of your high office.
>
> The success with which, without the aid of precedent, you established a censorship code in line with the moral and cultural traditions of Irish life, without at the same time developing into the proverbial "kill-joy," or being harsh or unfair to either producers or exhibitors, is a high tribute to your judicial skill, your cultural gifts and your unfailing sense of humour.
>
> That your services to the nation are known and appreciated is evidenced by the fact that the names herein recorded represent almost every phase of Irish life.
>
> That your retirement may be blessed by a goodly share of the happiness which you, by your wit and humour and your many charms of mind and heart, have brought into the lives of others, is the earnest wish of those who are privileged to subscribe themselves.
>
> YOUR FRIENDS.

In his reply, which is reproduced in the booklet in Mr. Montgomery's own handwriting, he recalls that when he applied for the position of Film Censor he promised to steer fairly between the Scylla of puritanism and the Charybdis of hedonism.

"I must have made many mistakes, but the sane outlook of the Appeal Board ensured fair play to the public and the renters." Mr. Montgomery concludes: "I am deeply touched by the attitude of the film Trade. We had many problems to solve, and I am happy to state that, without its co-operation, my task would have been extremely difficult.

"I am honoured in being succeeded by a man of the national and cultural stature of the present Official Film Censor, and I am thankful for the opportunity given me to help him in continuing the traditions of the Department.

"I confess—without affectation of humility—that I fail to recognise myself in the paragon to whom you have given my name. Now I can see the wisdom of the Ancients, who, when according the 'Triumph' to a conquering general through the cheering throng in Rome, placed a slave in his chariot to whisper in his ear: 'Remember thou art but a man.'"

The presentation was to have been made at a public banquet, but Mr. Montgomery's medical adviser advised against this.

The organising committee comprised: H. P. Boland, O.B.E., John M. Chichester, Samuel Cunningham, J. E. Duff, B.Sc., B.L., Leonard Ging, T. Gogan, George H. P. Hewson, M.A., Mus.D., J. Gordon Lewis, Joseph Martin, Dan McCarthy, P. McNally, M.A., M.D., Goff Nash, P.C., Mort. O'Connell, Harold R. White, with J. T. O'Farrell as chairman, and John Fagan, Denis Rourke and Lorcan Sherlock, LL.D., as hon. treasurers, and Robt. C. McKew, F. O'Reilly, K.C.S.G., and Dr. M. S. Walsh as hon. secretaries.

"DARING FILMS" PASSED

New Censor is Attacked

Under the heading "The Censor Slips Up," the *Irish Catholic*, prominent Irish weekly printed in Dublin, attacks the newly appointed Irish Film Censor for allowing "daring films" dealing with matrimonial mix-ups to be screened in Eire.

He criticises particularly "My Favourite Wife," "My Two Husbands" and "Hired Wife" (which had in January a long run at the Dublin Metropole), and states that he should not be surprised if more and more "daring films" of this type are submitted to the Censor in the course of the coming year.

PETROL SHORTAGE EFFECT ON TRADE

Exhibitors in Eire fear that the petrol shortage in that country may have severe effects on attendances during the coming year.

As from the beginning of February, all petrol supplies have been withdrawn from private car users and a reduction in public transport is foreshadowed.

Coming at the present time, when the kinema has been hit by shortage of films, shortage of publicity matter, and, to some small extent, increased competition, the "no petrol" order has been a severe blow to Eire exhibitors. Suburban halls may gain, for people will stay nearer home at night, but the big first-run central city kinemas are bound to suffer. To what extent they will suffer will be apparent within the next few months.

MANCHESTER FILM DUMP

Fitting Up the New Premises

Manchester film renters have held a meeting to consider the question of transferring films to a dump, the premises for which have already been secured. The majority view was that the existing storage and dispatch departments in the city should be continued. At the same time, it was decided to ask the K.R.S. for approval for the installation of heating equipment and repair tables at the dump so that the premises will be ready for immediate occupation should the necessity arise.

Film storage places in Manchester are fairly well distributed in the city area and are not centralised.

Alice Faye and John Payne in TIN PAN ALLEY (20th Century-Fox) reviewed in last week's issue and now showing at the Regal, Marble Arch

TRADE SHOW OFFERS—JAN., 1941

Title.	Renter.	Running Time.	Certificate.	Length.	Stars.	Box-Office Angle.	"Kine." Review.	Release Date.
Angels Over Broadway ...	Columbia ...	78 min.	A	7,058	Douglas Fairbanks, Jnr., Rita Hayworth, Thomas Mitchell	Excellent general booking. Hardly suitable for youngsters	Jan. 16, 1941	Not Fixed
Ape, The	Pathe ...	63 min.	A	5,620 ft.	Boris Karloff, Mavis Wrixon, Gertrude Hoffman	Very good star thriller for the masses. Not for children	Jan. 23, 1941	Not Fixed
Before I Hang	Columbia ...	62 min.	A	5,582 ft.	Boris Karloff, Evelyn Keyes, Bruce Bennett	Good star thriller for the masses. Not for youngsters	Jan. 9, 1941	Not Fixed
Captain Caution	United Artists	85 min.	A	7,650 ft.	Victor Mature, Louise Platt, Bruce Cabot	Obvious star and title offering for the masses and youngsters	Jan. 2, 1941	Not Fixed
Charter Pilot	20th Century-Fox	70 min.	U	6,310 ft.	Lloyd Nolan, Lynn Bari, Arleen Whelan	First-rate two-feature programme proposition for the masses. Safe for youngsters	Jan. 16, 1941	Not Fixed
*East of Piccadilly ...	Pathe ...	79 min.	A	7,121 ft.	Judy Campbell, Sebastian Shaw, Henry Edwards	Very good popular booking. Not for children ...	Jan. 30, 1941	Not Fixed
Escape	M-G-M ...	104 min.	U	9,341 ft.	Norma Shearer, Robert Taylor, Conrad Veidt	Outstanding general booking. Should not harm youngsters	Jan. 9, 1941	Not Fixed
*Farmer's Wife, The ...	Pathe ...	81 min.	U	7,366 ft.	Basil Sydney, Wilfrid Lawson, Nora Swinburne	Very good light booking. Safe for youngsters ...	Jan. 30, 1941	Not Fixed
Fighting 69th, The ...	Warner ...	88 min.	A	7,952 ft.	James Cagney, Pat O'Brien, George Brent	Star booking particularly for industrial spots. Hardly suitable for youngsters	Jan. 30, 1941	Not Fixed
Flowing Gold	Warner ...	80 min.	U	7,284 ft.	John Garfield, Frances Farmer, Pat O'Brien	Good booking for the masses. Nothing to harm youngsters	Jan. 30, 1941	Not Fixed
For Beauty's Sake ...	20th Century-Fox	62 min.	A	5,577 ft.	Ned Sparks, Marjorie Weaver, Joan Davis	Fair average light booking. Nothing to harm juveniles	Jan. 23, 1941	Not Fixed
*Freedom Radio	Columbia ...	93 min.	A	8,348 ft.	Clive Brook, Diana Wynyard, Derek Farr	Excellent general booking. Will not harm youngsters	Jan. 16, 1941	Not Fixed
Fugitive from a Prison Camp	Columbia ...	58 min.	A	5,256 ft.	Jack Holt, Marian Marsh, Philip Terry	Reliable two-feature programme proposition for the masses. Safe for youngsters	Jan. 2, 1941	Not Fixed
Gallant Sons	M-G-M ...	76 min.	A	6,845 ft.	Jackie Cooper, Bonita Granville, Gene Reynolds	Good two-feature programme booking. Not harmful to children	Jan. 23, 1941	April 7, 1941
Gay Caballero, The ...	20th Century-Fox	57 min.	U	5,176 ft.	Cesar Romero, Sheila Ryan, Cris-Pin Martin	Cast-iron popular booking. Good for youngsters ...	Jan. 23, 1941	Not Fixed
Half a Sinner	General F.D. (Universal)	60 min.	U	5,364 ft.	Heather Angel, John King, Constance Collier	Good two-feature programme booking. Safe for youngsters	Jan. 23, 1941	Not Fixed
Hold That Woman ...	Pathe ...	65 min.	A	5,281 ft.	James Dunn, Frances Gifford, George Douglas	Reliable two-feature programme proposition for all classes. Great for youngsters	Jan. 16, 1941	Not Fixed
Hullabaloo	M-G-M ...	78 min.	U	7,072 ft.	Frank Morgan, Virginia Grey, Dan Dailey, Jnr.	Very good popular booking. Good for youngsters ...	Jan. 16, 1941	Mar. 24, 1941
Ladies Must Live ...	Warner ...	58 min.	U	5,243 ft.	Wayne Morris, Rosemary Lane, Roscoe Karns	Handy comedy support for most halls. Nothing to harm youngsters	Jan. 23, 1941	Not Fixed
*Man at the Gate, The	General F.D.	48 min.	U	4,302 ft.	Mary Jerrold, Wilfrid Lawson, William Freshman	Out-of-the-rut support, particularly for family halls. Safe for children	Jan. 9, 1941	Not Fixed
Mark of Zorro, The ...	20th Century-Fox	93 min.	U	8,403 ft.	Tyrone Power, Linda Darnell, Basil Rathbone	Excellent general booking. Great for youngsters ...	Jan. 23, 1941	Not Fixed
Modern Hero, A	Warner ...	97 min.	U	8,812 ft.	Pat O'Brien, Gale Page	Booking for better-class halls	Jan. 30, 1941	Not Fixed
Money and the Woman ...	Warner ...	67 min.	A	6,029 ft.	Jeffrey Lynn, Brenda Marshall, Roger Pryor	Good supporting proposition for the majority of halls. Nothing to harm youngsters	Jan. 23, 1941	Not Fixed
Night at Earl Carroll's, A	Paramount	63 min.	U	5,681 ft.	Ken Murray, Rose Hobart, J. Carrol Naish	Attractive two-feature programme for all classes. Safe for youngsters	Jan. 23, 1941	Not Fixed
Nobody's Children ...	Columbia ...	64 min.	U	5,716 ft.	Edith Fellows, Billy Lee, Walter White, Jnr.	Handy programmer, particularly for family halls. Nothing to harm youngsters	Jan. 9, 1941	Not Fixed
No Time for Comedy ...	Warner ...	93 min.	A	8,389 ft.	James Stewart, Rosalind Russell, Genevieve Tobin	Excellent comedy booking. Hardly suitable for youngsters	Jan. 30, 1941	Not Fixed
Pony Post...	General F.D. (Universal)	60 min.	U	5,400 ft.	Johnny Mack Brown, Nell O'Day, Fuzzy Knight	Safe second for industrial audiences and youngsters ...	Jan. 23, 1941	Not Fixed
Quarterback, The ...	Paramount	74 min.	U	6,677 ft.	Wayne Morris, Virginia Dale, Lillian Cornell	Attractive two-feature programme proposition for all classes. Good for youngsters	Jan. 16, 1941	Not Fixed
*Quiet Wedding	Paramount	80 min.	U	7,200 ft.	Margaret Lockwood, Derek Farr, Marjorie Fielding	Excellent light booking. Safe for youngsters ...	Jan. 30, 1941	Not Fixed
River's End	Warner ...	67 min.	U	6,206 ft.	Dennis Morgan, George Tobias, James Stephenson	Very sound two-feature proposition for the masses and youngsters	Jan. 23, 1941	Not Fixed
Road to Frisco, The ...	Warner ...	94 min.	A	8,344 ft.	George Raft, Ann Sheridan, Ida Lupino	Excellent popular booking. Not for youngsters ...	Jan. 30, 1941	Not Fixed
*Saint's Vacation, The ...	RKO-Radio	76 min.	A	6,930 ft.	Hugh Sinclair, Sally Gray, Cecil Parker	Very good popular booking. Safe for youngsters ...	Jan. 30, 1941	Not Fixed
Seven Sinners	General F.D. (Universal)	85 min.	A	7,810 ft.	Marlene Dietrich, John Wayne, Mischa Auer	Excellent popular booking. Hardly suitable for youngsters	Jan. 9, 1941	Not Fixed
Son of Roaring Dan ...	General F.D. (Universal)	63 min.	U	5,670 ft.	Johnny Mack Brown, Fuzzy Knight, Nell O'Day	Good booking of its type. Great for youngsters ...	Jan. 23, 1941	Not Fixed
So You Won't Talk ...	Columbia ...	67 min.	U	6,105 ft.	Joe E. Brown, Frances Robinson, Vivienne Osborne	Good popular booking. Suitable for juveniles ...	Jan. 9, 1941	Not Fixed
*Spellbound	United Artists	81 min.	A	7,350 ft.	Derek Farr, Vera Lindsay, Hay Petrie	Out-of-the-rut proposition for other than industrial halls. Not for youngsters	Jan. 16, 1941	Not Fixed
*Spring Meeting	Pathe ...	93 min.	U	8,419 ft.	Nova Pilbeam, Sarah Churchill, Henry Edwards	Obvious star and title comedy booking for the masses ...	Jan. 30, 1941	Not Fixed
That Gang of Mine ...	Pathe ...	61 min.	U	5,367 ft.	East Side Kids, Clarence Muse, Joyce Bryant	Good two-feature programme booking. Good for youngsters	Jan 30, 1941	Not Fixed
Third Finger, Left Hand...	M-G-M ...	95 min.	U	8,668 ft.	Myrna Loy, Melvyn Douglas, Ramond Walburn	Excellent light booking. Safe for youngsters ...	Jan. 16, 1941	Not Fixed
Tin Pan Alley	20th Century-Fox	94 min.	U	8,541 ft.	Alice Faye, Betty Grable, Jack Oakie	Excellent popular booking. Good for youngsters ...	Jan. 30, 1941	Feb. 24, 1941
Tree of Liberty, The ...	Columbia ...	115 min.	U	10,409 ft.	Cary Grant, Martha Scott, Cedric Hardwicke	Outstanding booking, particularly for family and high-class halls	Jan. 16, 1941	Not Fixed
Trouble Chaser	RKO-Radio	76 min.	U	6,823 ft.	Granville Owen, Martha O'Driscoll, Mona Ray	Moderate comedy support for industrial audiences and juveniles	Jan. 30, 1941	Not Fixed
Yesterday's Heroes ...	20th Century-Fox	64 min.	A	5,915 ft.	Jean Rogers, Robert Sterling, Russell Gleason	Reliable two-feature programme proposition. Safe for juveniles.	Jan. 23, 1941	Not Fixed

WHAT'S RELEASED IN FEB., 1941

Date.	Title.	Renter.	Reg. No.	Running Time. Min.	Certificate.	Length. Feet.	Stars.	Poster.	"Kine." Review Date.
Feb. 10	Argentine Nights	General F.D. (Universal) ...	F. 3534	74	U	6,698	Ritz Bros., Andrews Sisters...	1/48, 1/12, 1/6	Nov. 14, 1940
,, 17	Bad Man of Wyoming	M-G-M	F. 3635	88	U	7,916	Wallace Beery, Marjorie Main, Leo. Carrillo	1/48, 1/12, 1/6	Dec. 12, 1940
,, 10	Comin' Round the Mountain ...	Paramount ...	F. 3515	63	U	5,746	Bob Burns, Una Merkel	1/6	Nov. 7, 1940
,, 17	Dancing on a Dime	Paramount ...	F. 3500	75	U	6,733	Grace MacDonald, Robert Paige	1/12, 1/6 ...	Oct. 17, 1940
,, 24	Dulcy	M-G-M	F. 3572	72	U	6,587	Ann Sothern, Ian Hunter, Roland Young...	1/48, 1/12, 1/6	Nov. 21, 1940
,, 3	Flight Angels	Warner	F. 3408	73	A	6,616	Virginia Bruce, Dennis Morgan, Ralph Bellamy, Wayne Morris	1/12, 1/6 ...	Sept. 5, 1940
,, 17	Fugitive From Justice, A ...	Warner	F. 3573	53	A	4,792	Roger Pryor, Lucille Fairbanks, Eddie Foy, Jnr.	1/12, 1/6 ...	Nov. 21, 1940
,, 24	Gambling on the High Seas ...	Warner	F. 3601	54	A	4,917	Wayne Morris, Jane Wyman, John Litel, Gilbert Roland	1/12, 1/6 ...	Nov. 21, 1940
,, 3	*Gasbags	General F.D. ...	Br.Dr. 3640	77	U	6,940	The Crazy Gang, Moore Marriott, Wally Patch	1/48, 1/12, 1/6	Dec. 5, 1940

Titles marked with an asterisk denote British Picture

WHAT'S RELEASED IN FEB., 1941—*Continued*

Date.	Title.	Renter.	Reg. No.	Running Time. Min.	Certificate.	Length. Feet.	Stars.	Poster.	"Kine," Review Date.
Feb. 10	*Girl in the News, The	M-G-M	Br.Dr. 3402	78	A	7,020	Margaret Lockwood, Barry K. Barnes, Emlyn Williams	1/48, 1/12, 1/6	Sept. 5, 1940
.. 3	Golden Fleecing, The	M-G-M	F. 3517	68	A	6,105	Lew Ayres, Rita Johnson, Lloyd Nolan	1/48, 1/12, 1/6	Nov. 7, 1940
.. 24	Great Dictator, The	United Artists	F. 3654	127	U	11,162	Charlie Chaplin, Jack Oakie, Paulette Goddard	1/48, 1/12, 1/6	Dec. 19, 1940
.. 3	Great Profile, The	20th Century-Fox	F. 3509	70	U	6,374	John Barrymore, Mary Beth Hughes, Gregory Ratoff, John Payne	1/12, 1/6	Oct. 31, 1940
.. 10	Lucky 'Cisco Kid	20th Century-Fox	F. 3310	68	U	6,107	Cesar Romero, Mary Beth Hughes, Dane Andrews	1/6	Aug. 8, 1940
.. 17	Pier 13	20th Century-Fox	F. 3484	64	A	5,954	Lynn Bari, Lloyd Nolan	1/6	Oct. 3, 1940
.. 17	Public Deb. No. 1	20th Century-Fox	F. 3511	81	U	7,241	George Murphy, Brenda Joyce, Elsa Maxwell, Mischa Auer	1/12, 1/6	Oct. 31, 1940
.. 3	Queen of the Yukon	Pathe	F. 3610	72	A	6,546	Charles Bickford, Irene Rich	1/12, 1/6	Nov. 28, 1940
.. 17	Rangers of Fortune	Paramount	F. 3552	78	U	7,266	Fred MacMurray, Patricia Morrison	1/12, 1/6	Oct. 31, 1940
.. 3	Rhythm on the River	Paramount	F. 3614	92	U	8,425	Bing Crosby, Mary Martin, Basil Rathbone	1/12, 1/6	Nov. 14, 1940
10	Torrid Zone	Warner	F. 3373	93	A	8,383	James Cagney, Ann Sheridan, Pat O'Brien	1/48, 1/12, 1/6	Nov. 21, 1940

Titles marked with an asterisk denote British Picture.

FILMS REGISTERED UNDER THE ACT

BY the courtesy of the Editor of the *Board of Trade Journal*, we are enabled to present a list which covers the period December 18, 1940 to January 20, 1941. Films the names of which appear in italics are part of a series (or serials).

Title of Film.	Registered By.	Maker's Name.	Length (feet).	No.
BRITISH.				
DECEMBER 18.				
Dad Rudd, M.P.	A.B.F.D.	Cinesound Features Proprietary.	7,357	Br./E. 3666
DECEMBER 19.				
Spare a Copper	A.B.F.D.	A.T.P.	7,072	Br./Dr. 3667
DECEMBER 20.				
The Owner Comes Aboard	N.S.S.P.	Spectator Short Films.	533	Br./E. 3671
DECEMBER 23.				
Britain's Youth	R.K.O. Radio	Strand Film	1,129	Br./R. 3682
Pathe Pictorial Nos. 235/247:				
Pathe Pictorial No. 246	Pathe	Pathe	814	Br./R. 3683
DECEMBER 27.				
London's Got Grit	Butcher's	Associated Independent.	1,550	Br./R. 3687
Raising Sailors	"	Pathe	1,132	Br./R. 3688
JANUARY 2.				
Apes and Monkeys	Anglo-American	Strand Film Zoological Productions.	980	Br./R. 3693
From Fin to Hand	"	"	1,014	Br./R. 3694
Fighter Pilot	N.S.S.P.	British Movietone News	667	Br./E. 3695
Her Father's Daughter	"	Butcher's	800	Br./E. 3696
JANUARY 6.				
Goofer Trouble	"	D & P. Studios	667	Br./E. 3697
JANUARY 13.				
Gone to the Dogs	Renown	Cinesound Productions.	5,700	Br./E. 3709
JANUARY 14.				
Pathe Pictorial Nos. 235/247—				
Pathe Pictorial No. 247	Pathe	Pathe	841	Br./R. 3714
JANUARY 16.				
Christmas Under Fire	N.S.S.P.	G.P.O.	908	Br./E. 3715
War and Order	"	"	600	Br./E. 3716
JANUARY 17.				
A Scottish Symphony	Columbia	British Foundation.	1,321	Br./R. 3722
JANUARY 20.				
Spellbound	U.A.	Pyramid	7,332	Br./R. 3740
FOREIGN.				
DECEMBER 19.				
Stranger Than Fiction No. 81.	G.F.D.	Universal	833	F. 3668
Ragtime Cowboy Joe	"	"	5,282	F. 3669
A Little Bit of Heaven	"	"	7,853	F. 3670
DECEMBER 23.				
Springtime in the Rockage.	Paramount	Paramount	602	F. 3672
Laddie	RKO-Radio	RKO-Radio	6,270	F. 3673
Donald's Vacation	"	Walt Disney	749	F. 3674
They Knew What They Wanted.	"	RKO-Radio	7,950	F. 3675
DECEMBER 23.				
Pluto's Dream House	"	Walt Disney	718	F. 3676
Mexican Spitfire out West.	"	RKO-Radio	6,851	F. 3677
Put Put Trouble	"	Walt Disney	680	F. 3678
Window Cleaners	"	"	772	F. 3679
Twinerupiets	"	RKO-Radio	1,836	F. 3680
Bar Buckaroos	"	"	1,460	F. 3681
DECEMBER 26.				
False Evidence	Columbia	Columbia	5,380	F. 3684
Stolen Wealth	"	"	5,406	F. 3685
Law and Order	"	"	5,161	F. 3686

Title of Film.	Registered by.	Maker's name.	Length (feet).	No.
DECEMBER 27.				
Dr. Kildare Goes Home	Columbia	M-G-M	7,088	F. 3689
DECEMBER 30.				
Three Men from Texas	Paramount	Paramount	6,864	F. 3690
Paramount Pictorial V 9-10.	"	"	968	F. 3691
Pedagogical Institution	"	"	588	F. 3692
JANUARY 7.				
The Long Voyage Home	U.A.	Walter Wanger	9,406	F. 3698
Captain Caution	"	Hal Roach	7,583	F. 3699
JANUARY 9.				
Fugitive from a Prison Camp.	Columbia	Columbia	5,256	F. 3700
Ye Olde Swap Shoppe	"	"	666	F. 3701
Nobody's Children	"	"	5,716	F. 3702
From Nurse to Worse	"	"	1,506	F. 3703
JANUARY 10.				
Seven Sinners	G.F.D.	Universal	7,810	F. 3704
Stranger than Fiction, No. 82.	"	"	822	F. 3705
Class in Swing	"	"	1,520	F. 3706
Going Places, No. 83	"	"	843	F. 3707
Hawaiian Rhythm	"	"	1,506	F. 3708
JANUARY 13.				
Escape	M-G-M	M-G-M	9,341	F. 3710
Third Finger, Left Hand	"	"	8,668	F. 3711
JANUARY 14.				
Quail Quest	R.K.O. Radio	Pathe	845	F. 3712
He Asked For It	"	RKO-Radio	1,668	F. 3715
JANUARY 17.				
The Timid Pup	Columbia	Columbia	661	F. 3717
Before I Hang	"	"	5,582	F. 3718
Angels Over Broadway	"	"	7,058	F. 3719
So You Won't Talk	"	"	6,105	F. 3720
Pleased to Mitt You	"	"	1,610	F. 3721
The Quarterback	Paramount	Paramount	6,677	F. 3723
Way Back When Women Had Their Weight	"	"	510	F. 3724
Popeye Meets William Tell.	"	"	578	F. 3725
Hullabaloo	M-G-M	M-G-M	7,072	F. 3726
Waldo's Last Stand	"	"	962	F. 3727
Swing Social	"	"	763	F. 3728
Sitka and Juneau	"	"	827	F. 3729
A Rainy Day	"	"	634	F. 3730
Utopia of Death	"	"	893	F. 3731
Dreams	"	"	910	F. 3732
The Bookworm Turns	"	"	794	F. 3733
Modern New Orleans	"	"	714	F. 3734
Quicker'n a Wink	"	"	829	F. 3735
Good Bad Boys	"	"	982	F. 3736
JANUARY 18.				
Congamania	G.F.D.	Universal	1,525	F. 3737
Stranger than Fiction No. 83.	"	"	793	F. 3738
Torrid Tempos	"	"	1,614	F. 3739
JANUARY 20.				
A Letter from Aldershot	Paramount	Canadian Government Motion Picture Bureau.	980	F. 3741
Money and the Woman	Warner	Warner	6,029	F. 3742

KEY TO REGISTRATION PREFIXES.

Br./E. indicates "Registered for the exhibitors' quota only."

Br./R. indicates "Registered for the exhibitors' and renters' quotas."

Br./DR. indicates "Registered for the exhibitors' quota and doubled for the renters' quota."

Br./TR. indicates "Registered for the exhibitors' quota and trebled for the renters' quota."

Earlier Hours at Sheffield

BENCH ACCEPTS "GENTLEMAN'S AGREEMENT"

BEFORE they would confirm temporary licences for kinemas to open at 10 a.m. if they desired, Sheffield Licensing Justices insisted that they should close a half-hour after black-out time.

This was agreed to by W. Irwin Mitchell, making the application on behalf of the Sheffield C.E.A., who said that temporary licences were granted a short time ago in conformity with licences granted by the Watch Committee under the Cinematograph Act. The object was to permit kinemas to have performances having regard to the conditions arising out of the war. The performance had to be much earlier in the day.

"I can give an undertaking that this application, if granted, will not in any way be abused, and the hours of opening will not be longer than at present," he added.

When he applied for the temporary licence it was suggested that a "gentleman's agreement" should be given that the kinemas would not be open beyond a half-hour after black-out. He hoped he would not be asked that this understanding should be given if the temporary licence was confirmed. Exhibitors would rather be free from that obligation. He hoped the Bench would be content that the hours of opening would not be longer than at present.

When he gave the undertaking, based on the chairman's remarks, the application was granted.

Scottish News

DIANA WYNYARD AT EDINBURGH PREMIERE

"Freedom Radio"

Diana Wynyard, who was playing in Edinburgh last week with Rex Harrison on "No Time for Comedy," was present at a private showing of "Freedom Radio" (Columbia) at the Regal on Thursday.

At a luncheon which followed the showing, Miss Wynyard recalled some of her impressions during the production of the picture, which coincided with some of the greatest crises of the war and almost led her to think that the picture would never be finished.

The company included D. A. Stewart, general manager of A.B.C. in Scotland, who presided; Tom Battison (Regal) and Joe Massey (Ritz), where the picture is to be shown next week; Alexander Howie, Rex Publicity Service; and D. Lyons, Columbia Pictures.

Dumfrics Santions S.O.

The first town in Scotland to have official sanction for Sunday opening is Dumfries where the magistrates are allowing local kinemas to open every Sunday evening, the only stipulation being that the Services are admitted at half price.

Come to the Ball

Arrangements are well in hand for the Cinema Ball, and judging from the demand for tickets the 21st effort should be as successful from the point of numbers and financially as any Ball which has hitherto taken place. President Simmons has some ideas up his sleeve regarding prizes, and, as already advised, please help the caterers by getting tickets early. Friday, February 14, from 9 p.m. till 3 a.m. is the date.

Greenock Closing Hour

In Greenock the magistrates have discussed and are considering the question of the earlier closing of kinemas which they suggest should be not later than 10 p.m. This is at the suggestion of the local bus services which are unable to cope with the late-hour rush. Kinema exhibitors, however, contend that the people who attend their shows late live within walking distance of the picture houses and do not use the buses.

SUNDAY SHOWS FOR MUNITION WORKERS

Manchester Watch Committee recommended the City Council, at its meeting yesterday (Wednesday, February 5), to grant the application of the licensee of the Gaiety for private film shows of "The Great Dictator" on the two Sundays, February 9 and 16. It is understood that the usual conditions regarding contribution to charity will apply.

These special screenings will be to parties of munition workers.

Messrs. Fenton and Jackson, directors of the Ritz, Catterick, were thanked by the Mayor of Richmond (Coun. W. Robinson) for the use of their kinema to stage Talent Competitions.

MORE APPLICATIONS FOR S.O.

In Cheshire and Durham

Bebington Town Council on Saturday approved by 20 votes to 7 a previous decision by the Law and Parliamentary Council to seek a draft order for the Sunday opening of kinemas.

Stanley (Durham) Urban Council has decided to support any application for Sunday opening of kinemas that may be put forward at the Licensing Session on February 13.

Will Hay as he appears in the Ealing production GHOST OF ST. MICHAEL'S (A.B.F.D.), reviewed in this issue

MIDLAND KINEMAS GRAND CHARITY EFFORT

£900 Collected for Xmas Fund

Managers and patrons of nearly ninety kinemas in Birmingham, Smethwick and Sutton Coldfield responded to the extent of £900 to this year's appeal on behalf of the *Birmingham Mail* Christmas Tree Fund. Illness and war time transport difficulties prevented "Uncle" Lewin Samuel again undertaking the organisation of this collection. At short notice general manager A. G. May, of the Bristol, Edgbaston, stepped into the breach, and his efforts were well rewarded. The Royalty, Harborne, headed the list with £47 10s., being closely followed by the Odeon Theatre, Sutton Coldfield, with £43 10s. 6d., and the Warley Odeon with £43 9s. 8d. Then came the Forum, New Street, with £31 10s.; the Sheldon Cinema, with £29 12s.; Windsor, Smethwick, £27; Odeon, Shirley, £26; Odeon, Kingstanding, £25; Beaufort, Washwood Heath, £25; and the Orient, Aston, £21.

Mr. May wishes to specially acknowledge the valuable co-operation he received from house manager Baker, at the Bristol, and Messrs. Martin and Robertson, of the local film transport companies.

"NIGHT TRAIN TO MUNICH"

"One of the Best Ten," Says U.S.

A cablegram received at the Gainsborough Studios from Francis L. Harley, who is in New York, says: "'Night Train to Munich' doing outstanding business Globe, New York, and Little Theatre, Baltimore. Reviews newspaper Press class it as one of best ten pictures of year."

Another cable received by the studio says that "Girl in the News" has been shown in New York to projection people, etc., and all have commented extremely favourably on it.

PARAMOUNT'S CARDIFF STAFF DANCE

In Capitol Ballroom

The Cardiff Capitol staff dance, always a popular annual event, was held on Friday night for the first time in the new underground ballroom which is used for kinema and café patrons as occasion demands. Ernest Earls, Paramount's general manager, and Mr. Nash-Sex, the house manager, made the excellent arrangements and music was supplied by Spadie Lee's New Rhythm.

Miss Lee, one of the finest rhythmic pianists in the country, is a cabaret performer well known in London and America before the blitz began.

SMALL SHARE ACTIVITY REPORTED

Drop in Film Company Registrations

ONLY 85 COMPANIES WITH £83,100 CAPITAL

COMPANY registrations in 1940—the first full year of war—reflect the determination of the country to carry on essential industry.

Of the 6,084 companies registered no fewer than 706—over 11 per cent. of the total—were formed to carry on some engineering process—according to Jordan's annual New Company Registrations. In the previous year new engineering companies registered only 6 per cent. of the total.

Similarly, the clothing industry, now making millions of uniforms, registered 1,593 companies, while food formed 552 companies. Non-essentials, however, are being limited severely.

In the case of kinemas, there were only 85 new companies in 1940, against 175 in 1939. There was not one new public company formed. And the 85 private companies had a total capital of £83,100, or less than £1,000 per company.

COMPANY NOTES AND NEWS

Francis, Goodhart Productions, Ltd.—Registered January 24. Capital, £1,100 in 1,000 6 per cent. redeemable cumulative pref. rence shares of £1 each and 2,000 "A" ordinary shares of 1s. each. Objects: To carry on the business of theatre, music-hall, concert hall, ballroom, circus and amusement proprietors, producers of kinematograph and other entertainments, film manufacturers, etc. Directors: Harold A. Gottlieb, 39, Fife Road, East Sheen, S.W., merchant; Chas. E. Tidswell, 29, Waterer Gardens, Burgh Heath, Surrey, secretary; Geoffrey Goodhart, 17, Berners Street, W.1, theatrical producer; Charlotte F. Longden, 29a, Upper Montague Street, W.1, authoress-producer. Remuneration as fixed by the company. Solicitors: Hardcastle, Sanders and Co., 20, Bishopsgate, E.C.2. Registered Office: 80, Bishopsgate, E.C.2.

MORTGAGES AND CHARGES

Regal (Wimbledon), Ltd., Henley House, Chesterfield Gardens, Curzon Street, W.1.—Issue on January 1, 1941, of £7,000 debentures, part of a series already registered.

SATISFACTIONS

Columbia Pictures Corporation, Ltd., 18, Bloomsbury Square, W.C.1.—Satisfaction on January 5, 1941, of loan agreement dated July 4, 1940, and registered July 18, 1940. According to the register of mortgages, the loan agreement registered July 18, 1940, originally secured advances not exceeding £25,000.

Greengates Cinema Co., Ltd., 147, Carr Road, Calverley, nr. Leeds.—Satisfaction in full on January 20, 1941, of (a) debenture dated August 1, 1931, (b) mortgage dated May 18, 1934, and (c) mortgage dated August 31, 1937, and registered August 5, 1931, April 5, 1937, and September 8, 1937, respectively.

TROCADERO, LIVERPOOL, PAYS 6 PER CENT.

Profits Up

A dividend of 6 per cent., the same as last year, has been declared by the board of the Trocadero Super-Cinema (Liverpool), Ltd., for the year ended September 30, 1940.

Profit for the period is slightly up at £10,620, as against £9,810, the net profit being £6,356, compared with £6,609; £1,500 has again been put to reserve, leaving £6,758 to be carried forward as against £6,400 the previous year.

A.B.P.C. Debs. in Demand

MINOR RISES

THE kinema share market was in an unsettled state during the past week. Business was on a small scale and there was no definite tendency.

While A.B.P.C. 5 per cent. debentures were in demand, and rose from £75 to £78, Odeon 5 per cent. debentures encountered some pressure, and declined from £70½ to £68. Gaumont 4½ per cent. debentures were also easier at £57, compared with £57½ a week earlier.

Movements among the equities and preference shares were not important. A.B.P.C. 5s. ordinary rose a further 1½d. to 5s. 1½d., while the 6 per cent. preference, which were looking cheap, rose 7½d. to 12s. 9d.

There were minor rises in General Theatres preferred and Mde. Tussaud's issues. But P.C.T. "A" preference slipped back from 16s. 10½d. to 16s. 6d.

SHARE MARKET

	Last week.	This week.	Movement.
African Theatres Ord.	24/3	24/3	—
Assoc. Brit. Pic. Corp. 5/- Ord.	5/-	5/1½	+ -/1½
" 6% Pref.	12/1½	12/9	+ -/7½
" 5% Debs.	£75	£78	+ £3
A.P.P.H. Ord.	5/1½	5/1½	—
Baird Tele. 20% Pref. Ord. 2/6	2/-	1/9	— -/3
" Defd. Ord. 2/6	2/-	1/9	— -/3
Brit. & Dom. Films £1	-/1½*	-/1½*	—
Brit. Lion Pref. 10/-	1/6	1/6	—
Capital & Prov. News 5/-	9/-	9/-	—
Gaumont British Ord. 10/-	1/9	1/9	—
" "A" Ord.	1/9	1/9	—
" 5½% 1st Pref.	5/9	5/6	— -/1½
" 4½% New Debs.	£57½	£57	— 10/-
General The Pref.	2/-	2/1½	+ -/1½
" 6½% 1st Mort. Deb.	£70	£70	—
Kinemas Debs.	£81	£81	—
Mde. Tussaud New 1/- Def.	-/3	-/4½	+ -/1½
" £1 Prefd. Ord.	1/10½	2/-	+ -/1½
Moss' Empires £1 Ord.	13/1½	13/1½	—
" £1 Cum. Pref.	13/7½	13/7½	—
Odeon 5/- Ord.	5/3	5/3	—
" 6% Cum. Pref.	9/9	9/9	—
" 5% Debs.	£70½	£68	— £2½
P.C.T. 7½% Ptg. Pf. Ord.	8/6	8/6	—
" Cum. "A" Pref. £1	16/10½	16/6	— -/4½
" Cum. "B" Pref. £1	15/-	15/-	—
" Const. 7% Pref.	19/-	19/-	—
Sound City (Films) 6% Pref.	-/7½	-/7½	—
Stoll Th. Corp.	-/10½	-/10½	—
20th Cent. 6% Pref.	-/3	-/3	—
Union Cinemas Ord.	-/1½	-/1½	—
" 1st Pref.	2/6	2/6	—
" 2nd Pref.	-/6	-/6	—
Union Cine Sub. Props. 6% Pf.	10/6	10/6	—

£1 shares unless otherwise stated. * Nominal.

IMPERIAL THEATRE, BRIGHTON

Creditors' Meeting

The Southern Counties Theatres, Ltd., reg. office, 109, Jermyn Street, London, S.W.1.

Meetings of creditors and shareholders in this matter were held on January 28 at the offices of the Board of Trade, Carey Street, W.C.

The Official Receiver reported that the company was formed in July, 1938, by Ralph Lynn to acquire land at Brighton and build a theatre known as the Imperial. It was completed about March, 1940, and was opened in the following month. It remained open until the following July, when the directors decided to close down and await better times, because a loss of £1,850 had been incurred.

Unsecured liabilities amounted to £14,316, and there was a surplus of assets of over £6,000.

The liquidation was left in the hands of the Official Receiver.

Weston Exhibitor's Failure

ESTIMATED £7,700 DEFICIENCY

The bankruptcy is reported of John Henry Canvin, proprietor of the Central Cinema, Oxford Street, Weston-super-Mare, and a number of other kinemas in other parts of the country. Gross liabilities total £17,927, of which £7,700 is expected to rank and which represented the debtor's deficiency.

There are 86 unsecured creditors for £7,460, and three preferential creditors for £303. The fully secured creditors are bankers and debtor's wife, for cash advanced on the security of the leases of the Central Cinema, Weston-super-Mare, and property elsewhere.

The debtor, at his first meeting of creditors, stated that in January, 1922, he acquired the lease of the Grand, Harringay, for £250, but trading resulted in a loss of £800, which he paid out of capital, and then sold the lease for the same as he gave for it. In 1923 he entered into partnership with two other persons and contributed £2,000 (which he borrowed from his wife) as capital, and became jointly liable for £4,000 borrowed from bankers by the partnership. In 1930 he assigned his interest to his wife in repayment of her loan and she also took over the bank liability. In March, 1927, in partnership with another person, he took over the control of the Invicta, Chatham. No profit was made on the first year's trading, and in 1928 he sold the lease which he had acquired for £1,500 to his partner, but nothing except £100 was paid on the purchase price. He traded successfully until 1938, and then, owing to competition and other causes, traded at a loss and closed the kinema in June, 1940.

On January 15, 1937, he acquired the lease of the Central Picture House, Weston-super-Mare, for a term of 21 years, at an annual rental of £520 to 1939, £624 to 1942, and £725 thereafter. His first year's trading resulted in a loss, but subsequent years had shown a profit. The same year he acquired a 21-years' lease on the Regent, Lowestoft, and also the Court, Brighton, on a 14-years' lease. His trading at these two latter places was never successful.

He had also been associated as director and shareholder with various limited companies on whose behalf he had become guarantor for amounts which were unpaid.

Records are reported wherever THE GREAT DICTATOR (U.A.), is being shown. Here are some of the queue at the Paramount, Birmingham, who braved wintry weather conditions to see the Chaplin picture

ROMFORD HALL REOPENS AFTER 2 YEARS

Blitzed Liverpool Kinema Repaired

AFTER being closed for nearly two years, the Laurie Cinema in Romford reopened last week, the ceremony being conducted by the Mayor, to whose Air Raid Distress Fund the profits of the first week were devoted.

The kinema has been acquired by the Laurie Cinema, Ltd., from the Romford Cinema, Ltd. The manager is S. G. Latter, who was with Romford Cinema, Ltd., for 13½ years.

The building has been completely redecorated, new and very comfortable seating has been installed, and an up-to-date screen has been erected.

The remarkable thickness of the Laurie's walls became apparent while the work of reconstruction was in progress. It is claimed that from the point of view of A.R.P. the kinema is one of the safest buildings in the town.

Liverpool Rebuilding

Work has been resumed on the repair of the Tunnel Road Picturedrome, Liverpool, which was damaged by a bomb during an air raid two or three months ago. R. E. Ratcliff, manager, told KINE representative that it is hoped to reopen at the end of February or early March.

Contractors are constructing a new roof and ceiling and repairing one of the side walls. Architect is A. E. Shenman, F.R.I.B.A., who is one of the directors.

The Tunnel Road Picturedrome was opened nearly 27 years ago, and has always been maintained on up-to-date lines as regards comfort and equipment. It has seating accommodation for 811 persons in the stalls and balcony. The company has a capital of £8,000.

BATH KINEMA ROBBERY

R.A.F. Man Charged

Robbery from a Bath kinema resulted in a R.A.F. aircraftman's appearance before the Bath magistrates on Friday last, charged with stealing £74 in notes from the Beau Nash kinema.

One of the notes, bearing a mark which made identification possible, was found in the possession of the accused, Walter Robert Lea. It was stated that the alleged offence was committed between January 25 and 27.

A detective inspector stated that about ten o'clock on the previous Saturday evening the manager of the kinema placed £74 in notes in the safe in the building. The safe was apparently locked, and the building was left in the care of the fire watchers in the usual way.

On the following Monday, when preparations were made to take the money to the bank, the 74 £1 notes were missing. The safe, however, appeared to be still securely locked.

On the following Thursday Lea was arrested. He was brought to Bath and formally charged, but made no reply.

When a remand was ordered accused told the court: "I don't make any application for bail. I know it is impossible."

Jimmy Lydon and Ann Gillis, the juvenile leads in the RKO-Radio production LITTLE MEN, which will shortly be Trade shown. Kay Francis, Jack Oakie and George Bancroft are the leads

FIVE BIG M-G-M FILMS ON WAY

Hopalong Cassidy Records

ENABLE HARRY SHERMAN TO EXPAND

Confronted with a greatly expanded production programme, Harry Sherman, Paramount producer, has started moving his organisation into larger quarters at the former B.P. Schulberg studios, which comprise three sound stages and is completely equipped.

The move was dictated by the tremendous popularity of the "Hopalong Cassidy" series, coupled with Sherman's expansion to produce five other feature pictures this year. He makes six "Hopalong Cassidy" pictures each year.

In addition, he is producing this year "Cherokee Strip," starring Richard Dix; "The Round-up," co-starring Dix, Preston Foster and Patricia Morison; "Parson of the Panamint," and two Zane Grey Westerns.

So far, Sherman has completed "Cherokee Strip," "The Round-up" and one of the "Hopalong Cassidy" series. Production of the Cassidy series was suspended five months ago when Bill Boyd was seriously injured in the midst of filming "Doomed Caravan." Boyd stars as Hopalong Cassidy in the series. Boyd will resume work in 10 days.

Illustrative of the popularity of the series, a telegram received by Sherman to the effect that the Aztec Studio in San Antonio has just booked "In Old Mexico," marks the 246.000th individual booking for the Hopalong pictures.

Regal, Southend

The Regal, Southend, one of the houses in the control of the Mistlin circuit, reopened on Monday, January 20, as a variety theatre playing pantomime for a short season.

The Regal was closed early in the summer months when many people left the coast towns, and it is the first house to reopen in Southend.

Naval Air Subject

"PHILADELPHIA STORY"

WITH "The Philadelphia Story" and "Flight Command" both enthusiastically greeted by Press and public alike in pre-release showings, marked as the company's first two important 1941 films, Metro-Goldwyn-Mayer announces an impressive list of five new features for early showing. In addition to the naval aviation drama, which stars Robert Taylor, and the screen version of the Philip Barry play, whose stellar cast is headed by Katharine Hepburn, Cary Grant, and James Stewart, and which will be Trade shown to-morrow (Thursday), the company's roster for the month includes the new James Stewart-Hedy Lamarr vehicle, "Come, Live With Me"; Ann Sothern's newest in the "Maisie" series, "Maisie Was a Lady," and "The Wild Man of Borneo," with Frank Morgan in the title-rôle heading an all-star comedy cast.

Walter Pidgeon and Ruth Hussey have the chief supporting rôles in "Flight Command," which was directed for the screen by Frank Borzage. George Cukor directed "The Philadelphia Story" and the cast includes also Ruth Hussey, Virginia Weidler, John Howard, Roland Young and Mary Nash.

The new Stewart-Lamarr film was produced and directed by Clarence Brown and includes in its cast Ian Hunter and Verree Teasdale. "Maisie Was a Lady" includes in its cast Lew Ayres and Maureen O'Sullivan in support of Miss Sothern, under the direction of Edwin L. Marin. "The Wild Man of Borneo" features, in addition to Morgan, Mary Howard, Billie Burke, Donald Meek, and Marjorie Main.

"Trial of Mary Dugan"

A remake is contemplated by M-G-M of "The Trial of Mary Dugan," which will be remembered as Norma Shearer's first talkie. Robert Young will have the leading male rôle and Laraine Day will have the title part. Norman McLeod will direct this screen adaptation of Bayard Veiller's Broadway stage hit, which will soon be placed in production.

"Rage in Heaven"

"Rage in Heaven" has gone before the cameras with Robert Montgomery and Ingrid Bergman in co-starring rôles, and George Sanders featured. Robert Sinclair is directing the new picture, adapted from James Hilton's novel of the same name. Gottfried Reinhardt is producer.

"Billy the Kid"

Mary Howard has been given the principal feminine part in "Billy the Kid," Technicolor production, which has just gone into production on location. Robert Taylor is starred, and the cast includes Brian Donlevy, Ian Hunter, Gene Lockhart, Henry O'Neill and Cy Kendall. Frank Borzage is director, Irving Asher producer of the new film, based on the saga of the American West by Walter Noble Burns.

More Five-Minute Films

Four releases of Ministry of Information five-minute films are announced, the subjects exhibiting an interesting variety.

Following the release of "Heart of Britain" on February 10, a novel film bearing the title of "Telefootlers" will be released on February 17; this conveys a request to those people who waste time on the telephone with empty conversation. It has a footage of 630 ft.

"R-Tish-Oo," the release for February 24, 550 ft. in length, gives advice on the treatment of the common cold. March 3 is the postponed date of "India Marches," which depicts the contribution of India to the common effort (550 ft.), and March 10, "Dai Jones" (730 ft.) shows the work of a Welsh miner turned rescue worker in a bombed area.

Subsequent run houses will receive their copies in due course.

For U.S. Release

The film called "Heart of Britain" is also being available in the American version with the title "This is England." It is being released by Columbia in U.S., Canada and Latin America. The film is slightly longer than the British release and the commentary is spoken by Ed Murrow, European director of the Columbia Broadcasting System. He describes the picture as a film broadcast from the war zone. A copy of this will be available for showing next week.

Tyrone Power and Eugene Pallette in THE MARK OF ZORRO (20th Century-Fox), the current attraction at the Odeon, Leicester Square

NO GOOD-FRIDAY FILMS IN MIDDLESEX

Council Rejects Committee's Report

AT ITS MEETING ON THURSDAY LAST WEEK, THE MIDDLESEX COUNTY COUNCIL REJECTED THE RECOMMENDATION OF ITS ENTERTAINMENTS COMMITTEE TO PERMIT GOOD FRIDAY OPENING THIS YEAR. THE DECISION WAS RECEIVED WITH SURPRISE BY THE EXHIBITORS AFFECTED WHO, IN VIEW OF THE LICENCE BEING GRANTED LAST YEAR, HAD CONFIDENTLY EXPECTED A CONTINUATION OF THE FACILITIES.

In making the recommendation, the Entertainments Committee Council recalled that up to 1937 the general policy of the Council had been to refuse such permission. In 1937, however, opening was permitted, but in the two following years the kinemas were again closed.

In view, however, of the County Council's decision last year, the Committee considers that permission should be given for kinemas to be open on Good Friday this year, and the suggestion made was that the hours of opening should be fixed as from 3 p.m. to 9 p.m.

BIRKENHEAD S.O. DISCUSSION

Watch Committee Wants Its Powers Back

Another discussion was expected to take place yesterday (Wednesday, February 5) at the Birkenhead Town Council on the recommendation of the Watch Committee to rescind the powers delegated to the justices in connection with the licensing of kinemas.

This recommendation was discussed at the previous meeting of the Town Council, but a decision was deferred after speeches had been made endeavouring to vindicate the justices for turning down the application for permission to give Sunday performances.

The justices have exercised powers for many years to license kinemas.

Obituary

MANAGED KINEMA FOR 20 YEARS

Sunderland Manager Dies in Hospital

A. E. Barnes, who for some twenty years was manager of the Empire Theatre at Sunderland, during a part of which time it was a kinema, has died in hospital at Huddersfield. Mr. Barnes, who had had a long experience in the entertainment world, on leaving the Sunderland in 1934 went to live in Somerset, and was on a visit to Huddersfield when he was taken ill. He leaves a widow and one son.

The funeral took place on January 28 of Earl D. Atkinson (48), Gordon-street, Burnley, well-known as a talented pianist, who played at Accrington Hippodrome and later at the Empire and Victoria, Burnley.

Older exhibitors in Bristol and the West will regret to hear of the death of A. E. Rogers, who for very many years was a well-known kinema and theatre printer. With his brother he carried on a printing business in the Lower Arcade, and later in Merchant Street. He specialised in theatre work, and was known to everybody in the show world.

In a black-out accident on the main Preston to Lancaster road this week, Robert Hanson sustained injuries from which he subsequently died. Mr. Hanson, who was in his 59th year, had been connected with the Industry for over 30 years, and was formerly the owner of several kinemas in South London, notably at Camberwell, Peckham and Lewisham. He managed kinemas in the Home Counties for several years from 1926 until 1937.

Jan Ralfini, the band leader, has assumed the managership of the Hippodrome, Ashton, in succession to **Cyril Pennington**, who has joined the R.A.F.

"FOREIGN CORRESPONDENT" SEQUEL

Wanger Negotiates With Hitchcock

BASED on the success of "Foreign Correspondent" (U.A.), Walter Wanger has announced that he will produce a sequel to the production with the locale set entirely in the United States. Negotiations are now being conducted with Alfred Hitchcock to return to the Wanger banner for the direction of the new film.

"Foreign Correspondent," which was Hitchcock's second American picture, following the highly successful "Rebecca," is at present creating records in this country, and was rated by all critics as one of the finest pictures of 1940.

"So Ends Our Night"

The title finally selected for David L. Loew and Albert Lewin's production of Erich Maria Remarque's story "Flotsam" is "So Ends Our Night."

It is a powerful drama of exiles in Paris, who despite severe trials, are able in the end to glimpse the prospect of a happier future.

"So Ends Our Night" stars Frederic March, Margaret Sullavan and Frances Dee, with Erich von Stroheim, Anna Sten, Glenn Ford, Joseph Cawthorn, and Roman Bohnen in the supporting cast. The picture was directed by John Cromwell and will be released through United Artists.

"Cheers for Miss Bishop"

Determined that the photography of "Cheers for Miss Bishop" should match the beauty and tenderness of the story, Richard A. Rowland engaged Hal Mohr, long regarded as Hollywood's top kinematographer, as director of photography.

The cast of "Cheers for Miss Bishop," which will be released through United Artists, is headed by Martha Scott, William Gargan, Sterling Holloway, Sidney Blackmer, with Tay Garnett directing.

British National Busy at Two Studios

From the Bookshelf

A STUDIO-MAN'S RETREAT

How Gerrv Young Built His Cottage

GERRY YOUNG, who handles the studio end of the publicity department of Twentieth Century at Shepherd's Bush, has written an unusual book, "The Chronicle of a Country Cottage."

This handy-sized volume, published by Samuel Walker at 5s., describes Gerry's adventures in conversion of a drear and ugly red-bricked bungalow set in half an acre of land into a week-end cottage worthy of the name, with a lovely garden.

The work, possible only at week-ends, occupied two years, and the "action" takes place against the West Sussex country.

Gerard Young obviously got as much enjoyment out of writing this book as he did over converting his bungalow. He was fortunate in having many obliging friends, everything he needed, from old bricks to timber and the labour required to erect them, was forthcoming from these "Universal Providers."

He has a gift for descriptive writing, and his brief picture of Flansham, the West Sussex village, where his cottage is situated, will persuade any reader who does not know the county to investigate its charms. A light and charming book, with no hidden meanings or message. It leaves you with a pleasant feeling, as after a walk on a summer's evening.

Anyone with longings for a similar cottage will read this book with envy and amusement.

CREDIT TO OUR CAMERAMEN

Fine Feature Film Photography

Two recently Trade shown British films have disproved the fallacy of the old statement that British cameramen do not line-up with their Hollywood colleagues. The first one notable for fine photography was the Pyramid picture, "Spellbound." In this film Walter Harvey has done one of the finest photographic jobs of his career, and sitting in the theatre it was a pleasure to hear compliments about the manner in which the picture had been made by the excellence of the photography.

In one shot, that of the materialisation, Harvey did a magnificent reflection shot with the simplest of equipment, which in itself is a tribute to his work.

The other film is Paul Soskin's "Quiet Wedding," Trade shown this week. In this picture the photography is of a very high order and it is also the first time that Kodak Super Double X has been used in this country on a feature film. On this point tribute must be paid to Paul Soskin's courage in using an untried film on his first scheduled picture since his return to active production.

Cameraman Bernard Knowles, grasping to the full the opportunity presented to try out new lighting methods, has given the British screen something new in photographic technique.

These are only two examples of recent British pictures in which the photography has made the production, although in several of them the acting, or general technical ability displayed, was also of a high order. Unfortunately, with true British nonchalance, the producers will probably overlook the very men who have made box-office hits by photography.

"HOME GUARDS"

Blakeley's New Comedy Subject

The success of "Somewhere in England," which Butchers distributed, has encouraged John E. Blakeley, of Mancunian Film Corporation, to reconsider his decision to defer further production until after the war and to make arrangements for the immediate production of another subject, "Home Guards," also for Butcher release.

The script in which Arthur Mertz, who wrote the whole of the comedy sequences in the former picture, is collaborating is now in hand and the picture is scheduled to go on the floor about April. An option on the services of Harry Korris and Frank Randle, stars of "Somewhere in England," who will again be featured, has been acquired by Mr. Blakeley.

"DANGEROUS MOONLIGHT"

Desmond Hurst Finishing

Last week at Denham, the majority of the shooting on RKO-Radio's "Dangerous Moonlight," now in its fourth week of production, was confined to a large clinic scene, a scene which marks the beginning and end of the film. This scene serves to introduce two of the characters who play important parts in the film, in the persons of Cecil Parker and J. H. Roberts, who play a specialist and chief physician respectively.

The story then moves to a bedroom set in a hotel at Detroit, U.S.A., in which appear Sally Grey and Anton Walbrook; Walbrook playing a famous concert pianist and Sally Grey a millionaire's daughter who elopes with him.

Ortus Films are starting interiors of "49th Parallel" at Denham this (Thursday) morning. Michael Powell is directing.

HOWARD'S PROGRESS AT DENHAM

New "Mother Riley" Subject

The cast to date on Leslie Howard's new British National feature, "Pimpernel Smith," is an impressive one that includes celebrities of the stage and screen. In addition to Howard, who is playing the professor who smuggles refugees out of Nazi Germany, just prior to the War, there is Mary Norris in the rolé of the daughter of a Left Wing Polish journalist, and Francis Sullivan as the leader of the Gestapo. Hugh McDermott plays one of the students who helps the professor in his rescue work, and other students are David Tomlinson, Laurence Kitchen, Manning Whiley, Basil Appleby, Philip Friend. Raymond Huntley appears as assistant to the Gestapo chief, while Allan Jeyes has the important role of "Benkendorf."

Others in a long cast are Peter Gawthorne, Percy Welsh, Brian Herbert, Oriel Ross, Aubrey Mallalieau, Charles Panton, Roddy Hughes, A. E. Mathews, Denis Arundel, Ernest Butcher, Rita Grant, George Mulcaster, John Lathem and Roland Pertwee. In addition to appearing in the film Howard is also producing and directing it with Harold Huth acting as associate producer and George Pollock as associate director. Philip Samuel is production manager, Mutz Greenbaum is on the cameras. Excellent progress is reported on this subject which still has another three or four weeks shooting for completion at Denham.

At Elstree British National have now completed "Love on the Dole," which was produced and directed by John Baxter with Clifford Evans, Deborah Kerr, Joyce Howard, Frank Cellier, Martin Walker and other well-known players in the lead. This is a screen version of the successful novel and play by Walter Greenwood.

Baxter is also putting the final touches to the new Lucan and McShane comedy, "Mother Riley Cleans Up," and already the stars, Lucan and McShane have finished their rolés in the film and left for a provincial tour. On completion of this tour Baxter plans to star them in a further "Riley" adventure to be made in the Spring and filmed almost entirely out of doors. In this "Mother Riley" will appear either on a farm or as a bargee on the canals.

An interesting announcement can be expected about the next subject to be made at Rock Studios for British National. The picture is all planned, and work should start within the next ten days or so.

In the centre is Leslie Howard in one of the disguises he assumes in British National's PIMPERNEL SMITH now in production at Denham, with him are Elliot Makeham and Ben Wilson

Studio Bonus Agreement

A.C.T. ANNOUNCEMENT

The Association of Cine-Technicians announces the successful result of negotiations with D. and P. Studios, whereby the present cost of living bonus with studios and film producers which provides for a periodical review quarterly has been placed on a permanent basis.

An immediate increase in the rate of the bonus to 13s. 6d. has been effected in accordance with the cost of living index since the original increase was negotiated. Further reviews will be made on the basis of 4d. per point rise or fall in the index figure.

In addition, the scope of the bonus has been increased so that all technicians receive it who get a salary up to and including £17 10s. per week. The same rate of bonus applies equally to men and women. Formerly women received a lower rate.

The British Council has agreed with the A.C.T. to insert in all the contracts with British companies a clause to the effect that producers of films ordered by the Council must pay the full rate of wages in accordance with the terms laid down in the Cinematograph Films Act.

The Imperial Institute, as employers of positive film joiners who are members of the A.C.T., has agreed to pay the cost of living bonus at the laboratory rate to all eligible members of the staff.

MARY CLARE IN NEW PATHE SUBJECT

"THIS MAN IS DANGEROUS"

Mary Clare, that fine character actress, whose recent credits include "The Citadel" and "Old Bill and Son," is seen in an unusual rôle as an apparently respectable but actually sinister matron of a nursing home in the film adaptation of David Hume's thrilling story, "This Man is Dangerous," a Rialto picture being produced by John Argyle at Welwyn for Pathé.

Not only is Mary a splendid artiste whose work in this production is said to be outstanding, but she is a grand trouper. For instance, recently a land mine exploded outside her house in Bloomsbury and almost shattered the houses both sides of the road. Mary was thrown across the room, bruised and shaken, but she appeared at the studio 20 miles out of London to appear made-up on the set at 9 a.m. the next morning, looking none the worse for her experience. This is just an example of how the blitz cannot stop British production as long as there is co-operation like this.

"This Man is Dangerous" stars James Mason, Margaret Vyner and Mary Clare, Lawrence Huntington is the director.

This is the fourth week of production, and shooting is to schedule.

Mary Clare, noted character actress who plays a leading role in THIS MAN IS DANGEROUS at Welwyn is being taught by an arms expert how to load a revolver. The lesson is being watched by director Lawrence Huntington.

"ATLANTIC FERRY" HELD UP

Valerie Hobson down with 'Flu

Warner Brothers Teddington Studios are experiencing another hold-up during their filming of "Atlantic Ferry," for Valerie Hobson, who is co-starred with Michael Redgrave in the new picture, has gone down with the 'flu. This is the second hold-up within a fortnight, for Michael Redgrave, as reported last week, was unable to work because his face was swollen with toothache.

Meantime, director Walter Forde is shooting round Valerie Hobson and working on major scenes wherein Michael Redgrave and Griffiths Jones appear alone.

Last week a restaurant of the 1840 period, known as Bennett's Chop House, was the scene of important action in which Michael Redgrave and Griffith Jones took part. Large joints of beef, chops, etc., are supposed to be seen in the restaurant, but, owing to the rationing and shortage of meat, the property men were faced with a big problem. Then somebody thought of horse meat, and as this has a close resemblance to beef, the idea was received with enthusiasm. A large portion of horseflesh was obtained, and the property men dressed the tables and sideboards of the set with it. The appearance was so good that few people realised it was not beef—in fact, some of the extras sampled it and thoroughly enjoyed it.

"The First of the Few"

STORY AND CASTING IN PREPARATION

British Aviation Pictures are finalising story details for life film of "R. J." Mitchell, genius creator of the Spitfire, and struggling with casting problems.

"The First of the Few," title based on Prime Minister's famous phrase, is dedicated to "R. J." and the R.A.F.

"JOHN BULL'S OTHER ARMY"

Newman's Completing

With the departure of the unit to Scotland, Widgey Newman's latest feature "John Bull's Other Army," dealing in every phase of animal activities towards the Empire war effort, nears completion.

Mrs. Widgey Newman, who has been in charge of one of the units, returned from Wales on Friday with a series of pictures whiich include pit ponies, sheep dogs, gun dogs, ratting terriers, and, of course, Regimental mascots.

W. L. Trytel is doing the musical score. Photography is in the hands of John Miller, and Roy Plaskitt is production manager.

DID EGYPT BAN BLITZ EPIC?

In the House of Commons last week Col. JOSIAH WEDGWOOD asked the Secretary of State for Foreign Affairs why the British film, "London Can Take It," had been banned in Egypt.

R. A. BUTLER said that the Secretary of State had no information on this subject, but had called for a report from His Majesty's Ambassador at Cairo.

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B.o.T. DEFINITION OF PROJECTORS CHALLENGED

PROBLEM OF REPLACEMENT SUPPLY

DOES the term "projector" include the arc lamp, the lens, and other components?

This is the question posed by the extension (reported in the KINE. of January 16) of the Machinery and Plant (Control) Order to include "Cinematograph projection apparatus employing film 16-mm. or more in width." The result of this Order is that a licence is needed for the purchase from a manufacturer of such equipment.

The B.O.T. Attitude

The KINE. was informed by a Board of Trade official that both arc lamps and lenses were covered by the Order. This interpretation is, however, queried by F. C. Lamb, of G.-B. Equipments, who, in a letter to the Board of Trade, says:—

"We understand it to mean new picture projector mechanisms complete with top and bottom film magazines and take-ups, and that the Order does not embrace other items used in conjunction, and which are optional.

"We would be very pleased indeed to have confirmation of our understanding of this new Order at your earliest convenience."

Replacement Parts

It is, in any case, clear that replacement parts are not included in the Order, and it is difficult to see, for instance, how a distinction could be drawn between the lens supplied with a new projector outfit, and an identical lens supplied as replacement for an existing lens. The term "spare parts" does not cover "such as will provide parts or motions capable of modifying the mode of operation of the machine"; can a lens of different focal length be said to modify the mode of operation of a projector?

Difficulty has also arisen in another respect: that the Order is retrospective from January 1.

On the Bookshelf

CAMERAS NEVER LIE

Trick Photography. By Edwin Smith. 276 pages, 7½ by 5 inches. Focal Press. 10s. 6d. nett.

Trick photography has become such a specialised department of kinematography that the operator in this department may be inclined to suggest that the title of a recently published Focal Press book, "All the Photo-Tricks," may seem to make a claim beyond fulfilment.

But the book is not planned for the advanced kine.-cameraman; it is rather for those still photographers who wish to exploit trick methods.

This field is admirably covered, and the book's illustrations (a great feature of Focal books) will greatly assist any novice who is attempting trick photography with its aid.

It is well written and lucid in its manner of instruction—a volume to stir the beginner in photography to embark upon experiment and to encourage the more advanced to achieve new results.

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The Observation Window

Operator Shortage Ahead

NEED FOR IMMEDIATE TRAINING

K.R.S. Film and Mutilation

ONCE again the training of operators to fill vacancies caused by withdrawals necessitated by military demands is a matter for urgent consideration. Branches of the C.E.A. are again discussing the problem, but, as usual, there is a disposition to "pass the buck" and think of it as somebody's else's business.

WHEN it was discussed at a meeting of the London and Home Counties Branch, Major Gale drew attention to the present and coming shortage of qualified projectionists, and urged exhibitors to institute some kind of training either of women or men exempted from military service. It was urged by an independent exhibitor that while training might be feasible for a large theatre and for a circuit, it would constitute an expense which a small man would not be able to bear, and which might in these difficult times involve him in loss.

THE suggestion that training operators should be a function of the parent Association was met by the statement that this had been under consideration, but it had been turned down.

NOW who are available for such work? By the time the war of 1914-18 had been raging 16 months casualties in considerable numbers were being returned to civil life and were becoming available for training. This war, fortunately, has not caused such casualties, and thus those who may be available for training are confined to women and men unfit for military service. The new call-up schedule practically cuts out a solution of the problem by the employment of youths.

WHAT about women? Already there are some projection rooms in which women are carrying out technical duties. But these are few. It has been claimed in some quarters that women do not respond readily to technical training despite their wide employment in munition works, where they carry out more or less routine tasks, and that they get tired of projectionist's work after a short period. Exceptions to this rule exist, and these women are doing good service.

THERE is no blinking the fact that the situation which will shortly arise is a serious one, and nothing is to be gained by a policy of shilly-shally. To wait until the operation of the call-up deprives a kinema of an important employee is simply foolish, and tuition of an usherette or other employee for part-time of her duties should be encouraged. A bonus when efficiency is proved might prove an incentive to undertaking the work.

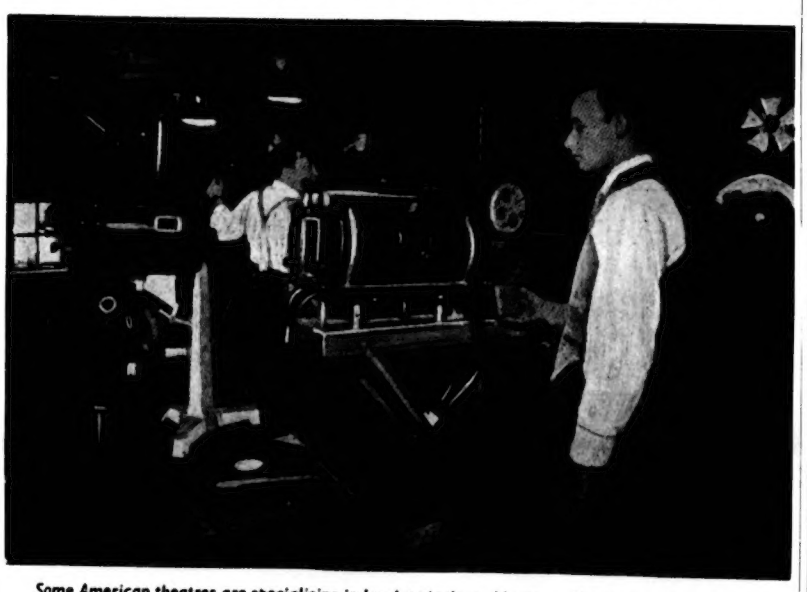
AS will be seen on our earlier page, T. O'Brien, General Secretary of the N.A.T.K.E., has addressed a letter to the War Office pointing out the seriousness of depleting the ranks of projectionists any more than is the case at present. It is to be hoped that this letter will bear fruit.

MUTILATION of prints, against which the IDEAL KINEMA has carried on a campaign for some years has now sufficiently engaged the attention of renters to cause the Secretary of the K.R.S. to address a letter to the C.E.A. branch secretaries asking that greater care be taken of the prints by those who handle them in the projection room.

THE message is opportune, for with a new type of projectionist taking up duty, there may easily be a slipshod way of handling film which may cause a serious increase of mutilation. It should be impressed on every newcomer that the film he is handling is a costly article, neither his property nor that of his employer, and that great care in rewinding and packing should be exercised.

J. BENSON.

THIS WEEK'S PROJECTION ROOM



Some American theatres are specialising in local topicals on 16 mm. The picture above shows a projectionist pressing a switch which starts both 16 mm. film and the non-sync turn-table

POOL CARBONS

STEREOSCOPIC SCREENING AT BLACKBURN

STUDIO APPARATUS ONLY NEEDED

THE first demonstration of a new system of stereoscopy was given recently at the Cinema Royal, Blackburn, and according to the KINE. representative, aroused enthusiastic comments from the manager, Ernest Naylor, Eric Pollard, of Pennine Films (who helped to arrange the demonstration), and others who attended.

Known as the Natura-Stereo process, it is claimed that the system gives true stereoscopic depth and increased detail in the image, with no modification of the projector, and actually a reduction of the light needed both in projection and taking.

The Inventor's Claim

The inventor is T. Maxwell-Harvey, who, while not divulging the technical details of the invention, tells the KINE.:—

"The process embodies binocular vision, and is real stereoscopy and not pseudo. Not only is the third dimension added, but also a far superior grade of photography is produced with considerably finer detail and exceptionally sharper images on the screen than is possible with present kine. photography.

"The action is the complete external control of the parallax of the optic directional of the camera from zero to infinity, and presents to each eye either singly (as with a one-eyed person) or simultaneously as with the case of a person with normal use of both eyes, a pair of pictures composed of separate pictures taken from different viewpoints, and so placed on the film (ultimately on the screen) as to produce stereoscopic vision as seen by a normal person in everyday life.

In the Studio

"The instrument, which is an addition to the present kine. camera, runs in conjunction with it, is driven by a separate motor, and does not interfere with or necessitate any alteration to the camera. It is automatic in action, and synchronises at all speeds.

"It is intended to hire out instruments to film studios at nominal rent, and charge footage on film passed by the Censor. All my patents, including British and U.S.A., have gone through without a citation against them."

Mr. Maxwell-Harvey, although as a British subject perturbed that the process should pass out of British control, is now negotiating with an American film corporation. He points out that in the present war conditions, the manufacture of instruments and the necessary financial arrangements cannot be carried out in this country.

NEW EQUIPMENT AT DARLASTON

Improvements are being made at the Picturedrome, Darlaston. In connection with these the Birmingham branch of Kalee, Ltd., is supplying two new arc lamps and also new stage curtains

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Conducted by THE SHOWMAN

SHOWMANSHIP IN WAR TIME

A Feature Run under the Auspices of the "Kine." Company of Showmen

WHEN billing is cut down (whether by paper restrictions or head office does not matter) it becomes all the more important to ensure that quad-crowns still displayed are both well placed and maintained in good condition.

Managers who have cut down their outside publicity probably comfort themselves with the reflection that they can reach the public through the local Press, but I think they would be unpleasantly surprised if they knew the number of residents who do not read the local "rag." It might be worth while to test this by means of a keyed advertisement. It is unwise to cut posters at any time, but if they must be curtailed, by all means see that those which remain are well sited.

Helping Ely Weapons Week

INTO the efforts to hold a successful War Weapons Week in the Ely district from March 9-16, John E. Lake, manager of the Regal, Littleport, has thrown himself with great keenness. As well as serving on two committees, Mr. Lake has received the approval of his directors to hold a Civic Night during the week in question and to present to the first baby born during that week a prize of savings certificates.

Another feature is an essay competition open to all local children on the subject "The War and Why We Must Save." Two age groups are fixed, from five to 11 years, and 11 to 14 years, and prizes and certificates are being offered.

Galleons Ride Again

A DISPLAY causing unusual interest was carried out by Reynolds Roberts (Elite, Middlesbrough) for "The Sea Hawk" (Warner). Four weeks before the screening of the film a scene was made up of Mediterranean blue sea and sky from paper. With these was exhibited two stills from the picture and a card bearing the wording, "Start seeing 'The Sea Hawk.'"

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The following week an exact replica of a Spanish galleon in oak was added with a further set of stills, and was supplemented a week later by a perfect model of the *Albatross*, complete with orlop deck, guns, etc., riding on the waves of paper. The display involved a considerable amount of work, but no outlay as the models—guaranteed to be authentic in every detail—were loaned.

The result was that from the minute of opening in the week of screening the Elite was besieged by patrons, hundreds being turned away.

Radio Word Competition

FOLLOWING his successful displays and competitions in connection with "The Lady in Question" and "He Stayed to Breakfast" (already described in the KINE.), Manager Raphael, of the Dominion, is staging yet another for "Freedom Radio" (Columbia) this week.

He has secured a Ferguson radio set as first prize in a competition in which participants have to compile as many words as possible from the words "Ferguson Radio."

This week the radio set is on view in the vestibule with stills from the film, where it is attracting great interest. Five thousand leaflets with entry forms have been printed.

In addition to the radio set, a second prize of a three months' season ticket to admit two persons each week is offered.

The exploitation is once again without cost to the theatre, expenses being borne by the radio set manufacturers.

FOR MARCH 10 RELEASES

Compiled by A. W. Owen

"THE THIEF OF BAGDAD"
(United Artists)

CERT. U. 9,555 ft. Reviewed in KINE. December 26, 1940.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Conrad Veidt, Sabu, June Duprez, John Justin.
ATMOSPHERE.—Spectacular adventure fantasy adapted from the "Arabian Nights" tales and photographed in Technicolor, with some appropriate and artistic musical accompaniment.
ORGAN.—"Ballet Egyptien," Luigini, No. 4 (Hawkes), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on H.M.V. C.1255 (New Symphony Light Orchestra).

"DR. KILDARE GOES HOME"
(M-G-M)

CERT. U. 7,038 ft. Reg. No. F.3689. Reviewed in KINE. December 19, 1940.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Lew Ayres, Lionel Barrymore, Laraine Day.
ATMOSPHERE.—Medical romance, the fifth of the series, in which Lew Ayres is Dr. Kildare and Lionel Barrymore his harsh-tongued mentor, Dr. Gillespie.
ORGAN.—"Mors et Vita" ("Judex"), Gounod (Novello), with adaptation from the "straight" organ arrangement.
NON-SYNC.—As organ, recorded on H.M.V. C.1969 (New Symphony Orchestra).

"THE MAN WHO TALKED TOO MUCH"
(Warner)

CERT. A. 6,729 ft. Reg. No. F.3603. Reviewed in KINE. November 21, 1940.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—George Brent, Virginia Bruce, Brenda Marshall.
ATMOSPHERE.—Gangster melodrama, a remake of "The Mouthpiece," in which a lawyer who rows in with racketeers following his remorse at sending an innocent man to the chair.
ORGAN.—"Finlandia," Dramatic Poem, Sibelius (Chester), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. C.1827 (symphony orchestra), or Columbia 9163 (George Pattman, kinema organ).

"UP IN THE AIR"
(Pathé)

CERT. A. 5,947 ft. Reg. No. F.3600. Reviewed in KINE. November 28, 1940.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Frankie Darro, Marjorie Reynolds, Mantan Moreland.
ATMOSPHERE.—Comedy crime melodrama told in a broadcasting station background and illustrating a youngster's successful battle of wits against crooks. Opening sequences are in light vein.
ORGAN.—"And So Do I," Novelty Entr'acte Song (Peter Maurice), with adaptation from the pro-fessional song-piano copy, with illustrated chorus slide from publishers.
NON-SYNC.—As organ, recorded on Brunswick O.3065 (Jimmy Dorsey and Orchestra).

"SLIGHTLY TEMPTED"
(General F.D.)

CERT. U. 5,423 ft. Reg. No. F.3531. Reviewed in KINE. November 14, 1940.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Peggy Moran, Johnny Downs.
ATMOSPHERE.—Exciting farcical comedy concerning an incurable kleptomaniac who exercises his plausible tongue and light fingers in the interests of his daughter and prospective son-in-law.
ORGAN.—Novelty Entr'acte "Ivory Antics," Engleman (Bosworth), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on Bosworth BO 1071 (Pall Mall Revellers' Orchestra).

"THE BRIDE WORE CRUTCHES"
(20th Century-Fox)

CERT. U. 4,905 ft. Reg. No. F.3507. Reviewed in KINE. October 24, 1940.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Lynne Roberts, Ted North, Edgar Kennedy.
ATMOSPHERE.—Comedy-melodrama with a newspaper office background, in which a college youth is appointed as a reporter by influence and, after a series of errors, chiefly in gangster episodes, eventually makes good.
ORGAN.—"Petite Suite de Concert," Coleridge-Taylor (Hawkes), No. 1 only, with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on Columbia 9340 (symphony orchestra).

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LADY ORGANIST AT GRANTHAM

Miss Elsie Marks, who paid a return visit recently to the console of the State, Grantham, where she received a big ovation, made her first organ appearance at the Paramount, Manchester. She was later assistant organist at the Paramount, Liverpool. Miss Marks is a native of Warrington.

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EXPERIENCED Managers for West of England and South Wales Cinemas.—State wages, and full particulars first letter in confidence.—Q., Box 688, Kinematograph Weekly.

EXPERIENCED Manager required for London theatre; some cafe knowledge an advantage, but not essential.—Apply by letter, giving full particulars of past experience, to The Supervisor, Medway Cinemas, Ltd., State Cinema, Dartford, Kent.

WANTED, Manager with operating experience, also Second Operator (exempt military) for Strand Cinema, Port Erin, Isle of Man.—Full particulars, wages, references, etc., etc., to General Manager, Picture House, Douglas, Isle of Man.

SITUATIONS VACANT (cont.)

CHIEF Operator required for theatre in reception area; W.E.—Write, stating age, wages required, an experience to Carlton, Sherborne, Dorset.

CHIEF and Second Operators for kinemas within radius of 35 miles from London.—Particulars of experience, age, copies of references if available and salary required to L., Box 694, Kinematograph Weekly.

OPERATOR required to open Feb. 10, small West Country show; B.A. outfit. State experience, and wages required. Comfortable job for right man.—Rex Cinema, Wellington, Somerset.

EXPERIENCED Operator wanted for Princes Theatre, Preston.—State age, references, and wages required. Onda, Picturedrome, Preston.

WANTED, Chief and Second Operators; good wages and hours.—Apply, 152, Victoria Street, S.W.1.

SECOND Operator wanted for B.T.-H. sound and Ka'ee mechs.—Full particulars and wages, Manager, Playhouse, Felixstowe.

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MANAGER (48); sole control or instructions; fully conversant all branches, including projection; 25 years' experience; moderate salary; anywhere.—S., Box 692 Kinematograph Weekly.

OPERATOR-ELECTRICIAN (20), 12 years' experience W.E., B.T.-H., B.A. sound, any machine or arc rectifiers, full kinema maintenance; West Country preferred.—R., Box 691, Kinematograph Weekly.

SITUATIONS WANTED (cont.)

GENTLEMAN desires training in all branches of kinema management; offers free services first three months' training period; country kinema in West Country preferred; exempt from military service.—Oakley, Tregarth, Adelphi Road, Paignton.

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WANTED to purchase, Kalee No. 11 and 8 Mechanisms, W.E. Universal Base, first-class condition.—Full particulars, General Manager, Picture House, Douglas, Isle of Man.

WANTED, in good condition, one Kalee 8 Mutehead Projector only.—Full particulars and lowest price, N., Box 687, Kinematograph Weekly.

FILMS

SMALL unit camera and sound equipment desire inquiries for the making of advertising and instructional films, A.R.P. and A.F.S., etc., on 16-mm. sound film.—P., Box 689, Kinematograph Weekly.

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TECHNICAL BOOKS

KINEMATOGRAPH STUDIO TECHNIQUE. By C. L. Macbean. A practical outline of the artistic and technical work in the production of film plays. (1922.) Price 2s. 9d. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

KINEMATOGRAPH TRADE ACCOUNTS. BOOK II., RENTERS' ACCOUNTS. By Charles H. Travis, F.C.A. Deals with the subject in a comprehensive manner. Price 7s. 10d. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

WRITING FOR THE FILMS. By L'Estrange Fawcett. Provides clear and practical instruction in the preparation and treatment of stories for the writer or prospective writer for the films. It is interestingly written, with information on film production, the type of story producers need, how to sell your work, how to adapt your ideas and stories for the screen, and how to start scenario writing. (1932.) Price 3s. 9d. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

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FORTHCOMING TRADE SHOWS

LONDON

Date.	Time.	Place.	Title of Film.	Shown By.	Stars.	Cert.
Thur., Feb. 6	2 p.m. ...	Cambridge ...	The Philadelphia Story	M-G-M	Cary Grant	—
,, ,, 6	11 a.m. ...	G.B. Private Theatre.	Friendly Neighbours	British Lion ...	Weaver Bros. ...	—
Fri., ,, 7	10.45 a.m. ...	Private Theatre	Ride, Tenderfoot, Ride	British Lion ...	Gene Autry	—
,, ,, 7	2 p.m. ...	Private Theatre	The Ranger and the Lady and Pioneers of the West	British Lion ...	Roy Rogers	—
Tues., ,, 11	11 a.m. & 2 p.m.	Own	Dr. Kildare's Crisis	M-G-M	Lew Ayres	—
,, ,, 11	2.30 p.m. ...	Phœnix	This England	Anglo-American ...	———	—
,, ,, 11	11 a.m. & 3 p.m.	Century	Michael Shayne: Action on Ice ...	20th Century-Fox	Lloyd Nolan ...	—
Wed., ,, 12	11 a.m. & 3 p.m.	Century	Youth Will be Served: Acquitted by the Sea.	20th Century-Fox	Jane Withers ...	—
Thur., ,, 13	11 a.m. & 3 p.m.	Century	Murder Over New York; Top-Notch Tennis.	20th Century-Fox	Sidney Toler	—
Fri., ,, 14	11 a.m. & 3 p.m.	Century	Ride Kelly, Ride; Clocking the Jockeys; Over the Seven Seas.	20th Century-Fox	Eugene Pallette ...	—

BIRMINGHAM

Fri., Feb. 7	11 a.m. ...	Bristol	Who Killed Aunt Maggie ...	British Lion ...	John Hubbard ...	—
,, ,, 7	10.30 a.m. ...	Forum	You'll Find Out	RKO-Radio ...	Kay Kyser	—
,, ,, 7	10.30 a.m. ...	Scala	No Time for Comedy	Warner	James Stewart ...	—
,, ,, 7	2.45 p.m. ...	Paramount ...	Quiet Wedding	Paramount ...	Derek Farr	—
,, ,, 7	10.30 a.m. ...	West End ...	Thief of Bagdad	United Artists ...	Conrad Veidt	—
Mon., ,, 10	10.15 a.m. ...	Forum	The Philadelphia Story	M-G-M	Cary Grant	—
Tues., ,, 11	10.30 a.m. ...	West End ...	The Ghost of St. Michael's ...	A.B.F.D.... ...	Will Hay	—
,, ,, 11	10.30 a.m. ...	Forum	The Road to 'Frisco	Warner	George Raft	—
Wed., ,, 12	10.30 a.m. ...	Forum	Ladies Must Live	Warner	Wayne Morris ...	—

CARDIFF

Fri., Feb. 7	10.45 a.m. ...	Olympia	You'll Find Out	RKO-Radio ...	Kay Kyser	—
,, ,, 7	10.45 a.m. ...	Park Hall ...	No Time for Comedy	Warner	James Stewart ...	—
,, ,, 7	2.45 p.m. ...	Capitol	Quiet Wedding	Paramount ...	Derek Farr	—
Tues., ,, 11	10.30 a.m. ...	Olympia	Hit Parade of 1941	British Lion ...	Kenny Baker ...	—
Wed., ,, 12	11 a.m. ...	Park Hall ...	The Philadelphia Story	M-G-M	Cary Grant	—
Thur., ,, 13	11 a.m. ...	Olympia	Dr. Kildare's Crisis	M-G-M	Lew Ayres	—

GLASGOW

Fri., Feb. 7	10.45 a.m. ...	Regent	The Philadelphia Story	M-G-M	Cary Grant	—
,, ,, 7	10.50 a.m. ...	Playhouse ...	Hold That Woman	Pathe	James Dunn	—
,, ,, 7	10.45 a.m. ...	La Scala ...	Who Killed Aunt Maggie? ...	British Lion ...	John Hubbard ...	—
,, ,, 7	10.45 a.m. ...	Paramount ...	You'll Find Out	RKO-Radio ...	Kay Kyser	—
,, ,, 7	10.45 a.m. ...	Regal	The Road to 'Frisco	Warner	George Raft	—
Tues., ,, 11	10.45 a.m. ...	Paramount ...	Girl from Havana	British Lion ...	Dennis O'Keefe ...	—
,, ,, 11	10.40 a.m. ...	Scala	The Ghost of St. Michael's ...	A.B.F.D.... ...	Will Hay	—
,, ,, 11	10.45 a.m. ...	Regal	River's End	Warner	Dennis Morgan ...	—
Wed., ,, 12	10.45 a.m. ...	Regal	Little Nellie Kelly	M-G-M	Judy Garland ...	—
,, ,, 12	2.45 p.m. ...	Paramount ...	Quiet Wedding	Paramount ...	Derek Farr	—

LEEDS

Fri., Feb. 7	10.45 a.m. ...	Tower	You'll Find Out	RKO-Radio ...	Kay Kyser	—
,, ,, 7	10.45 a.m. ...	Ritz	Flowing Gold	Warner	John Garfield ...	—
Tues., ,, 11	10.30 a.m. ...	Tower	Hit Parade of 1941	British Lion ...	Kenny Baker ...	—
,, ,, 11	11 a.m. ...	Scala	The Ghost of St. Michael's ...	A.B.F.D.... ...	Will Hay	—
,, ,, 11	10.45 a.m. ...	Ritz	Money and the Woman	Warner	Jeffrey Lynn ...	—
,, ,, 12	1045. a.m. ...	Tower	Dr. Kildare's Crisis	M-G-M	Lew Ayres	—
,, ,, 12	10.45 a.m. ...	Ritz	A Modern Hero	Warner	Pat O'Brien	—
Thur., ,, 13	10.45 a.m. ...	Tower	The Philadelphia Story	M-G-M	Cary Grant	—
,, ,, 13	10.45 a.m. ...	Scala	Who Killed Aunt Maggie? ...	British Lion ...	John Hubbard ...	—
,, ,, 13	10.45 a.m. ...	Ritz	No Time for Comedy	Warner	James Stewart ...	—

LIVERPOOL

Fri., Feb. 7	11 a.m. ...	Trocadero ...	Little Nellie Kelly... ...	M-G-M	Judy Garland ...	—
,, ,, 7	10.45 a.m. ...	Paramount ...	You'll Find Out	RKO-Radio ...	Kay Kyser	—
,, ,, 7	11 a.m. ...	Palais de Luxe ...	Hold that Woman	Pathe	James Dunn	—
Tues., ,, 11	10.45 a.m. ...	Paramount ...	Who Killed Aunt Maggie? ...	British Lion ...	John Hubbard ...	—
,, ,, 11	10.45 a.m. ...	Trocadero ...	The Ghost of St. Michael's ...	A.B.F.D.... ...	Will Hay	—
,, ,, 11	10.45 a.m. ...	Forum	The Road to 'Frisco	Warner	George Raft	—
,, ,, 11	2.45 p.m. ...	Paramount ...	Quiet Wedding	Paramount ...	Derek Farr	—
Wed., ,, 12	10.45 a.m. ...	Scala	The Philadelphia Story	M-G-M	Cary Grant	—
,, ,, 12	10.45 a.m. ...	Forum	Ladies Must Live	Warner	Wayne Morris ...	—
Thur., ,, 13	10.45 a.m. ...	Majestic	No Time for Comedy	Warner	James Stewart ...	—

MANCHESTER

Fri., Feb. 7	10.45 a.m. ...	Gaumont... ...	The Philadelphia Story	M-G-M	Cary Grant	—
,, ,, 7	10.45 a.m. ...	Theatre Royal ...	Who Killed Aunt Maggie? ...	British Lion ...	John Hubbard ...	—
,, ,, 7	10.45 a.m. ...	Odeon	You'll Find Out	RKO-Radio ...	Kay Kyser	—
,, ,, 7	10.45a.m. & 2.30p.m.	Private Theatre...	The Road to 'Frisco	Warner	George Raft	—
Tues., ,, 11	10.45 a.m. ...	Gaumont... ...	The Ghost of St. Michael's ...	A.B.F.D.... ...	Will Hay	—
,, ,, 11	11 a.m. ...	Theatre Royal ...	Juggernaut	Ambassador Film Productions	Boris Karloff	—
,, ,, 11	10.45a.m. & 2.30p.m.	Private Theatre...	Flowing Gold	Warner	John Garfield ...	—
Wed., ,, 12	10.45 a.m. ...	Odeon	Little Nellie Kelly... ...	M-G-M	Judy Garland ...	—
,, ,, 12	11 a.m. & 2.30 p.m.	Private Theatre	River's End	Warner	Dennis Morgan ...	—

NEWCASTLE

Fri., Feb. 7	10.45 a.m. ...	Ritz	Little Nellie Kelly... ...	M-G-M	Judy Garland ...	—
,, ,, 7	10.45 a.m. ...	Essoldo	Girl from Havana	British Lion ...	Dennis O'Keefe ...	—
,, ,, 7	10.45 a.m. ...	Westgate ...	You'll Find Out	RKO-Radio ...	Kay Kyser	—
,, ,, 7	10.45 a.m. ...	Haymarket ...	Ladies Must Live	Warner	Wayne Morris ...	—
Tues., ,, 11	10.45 a.m. ...	Haymarket ...	A Modern Hero	Warner	Pat O'Brien	—
,, ,, 11	10.30 a.m. ...	Essoldo	The Ape	Pathe	Boris Karloff	—
Wed., ,, 12	10.45 a.m. ...	Grainger ...	The Philadelphia Story	M-G-M	Cary Grant	—
,, ,, 12	10.45 a.m. ...	Essoldo	The Ghost of St. Michael's ...	A.B.F.D.... ...	Will Hay	—
,, ,, 12	10.45 a.m. ...	Haymarket ...	The Road to 'Frisco	Warner	George Raft	—
Thur.., ,, 13	10.45 a.m. ...	Essoldo	Money and the Woman	Warner	Jeffrey Lynn	—

NOTTINGHAM

Fri., Feb. 7	10.45 a.m. ...	Scala	The Philadelphia Story	M-G-M	Cary Grant	—
,, ,, 7	10.45 a.m. ...	Elite	You'll Find Out	RKO-Radio ...	Kay Kyser	—
Tues., ,, 11	10.45 a.m. ...	Scala	Little Nellie Kelly... ...	M-G-M	Judy Garland ...	—
Wed., ,, 12	10.30 a.m. ...	Carlton	The Ghost of St. Michael's ...	A.B.F.D.... ...	Will Hay	—

SHEFFIELD

Fri., Feb. 7	10.45 a.m. ...	Hippodrome ...	Hit Parade of 1941	British Lion ...	Kenny Baker ...	—
,, ,, 7	10.45 a.m. ...	Cinema House ...	You'll Find Out	RKO-Radio ...	Kay Kyser	—
,, ,, 7	10.30 a.m. ...	Union Street ...	A Modern Hero	Warner	Pat O'Brien	—
Tues., ,, 11	10.30 a.m. ...	Union Street ...	The Ape	Pathe	Boris Karloff	—
,, ,, 11	10.45 a.m. ...	Hippodrome ...	Who Killed Aunt Maggie? ...	British Lion ...	John Hubbard ...	—
,, ,, 11	10.45 a.m. ...	Cinema House ...	No Time for Comedy	Warner	James Stewart ...	—
Wed., ,, 12	10.30 a.m. ...	Union Street ...	That Gang of Mine	Pathe	East Side Kids ...	—
,, ,, 12	11 a.m. ...	Hippodrome ...	The Ghost of St. Michael's ...	A.B.F.D.... ...	Will Hay	—
,, ,, 12	10.45 a.m. ...	Cinema House ...	Flowing Gold	Warner	John Garfield ...	—
Thur., ,, 13	10.30 a.m. ...	Cinema House ...	The Farmer's Wife	Pathe	Basil Sydney	—
,, ,, 13	10.45 a.m. ...	Union Street ...	Girl from Havana	British Lion ...	Dennis O'Keefe ...	—

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